

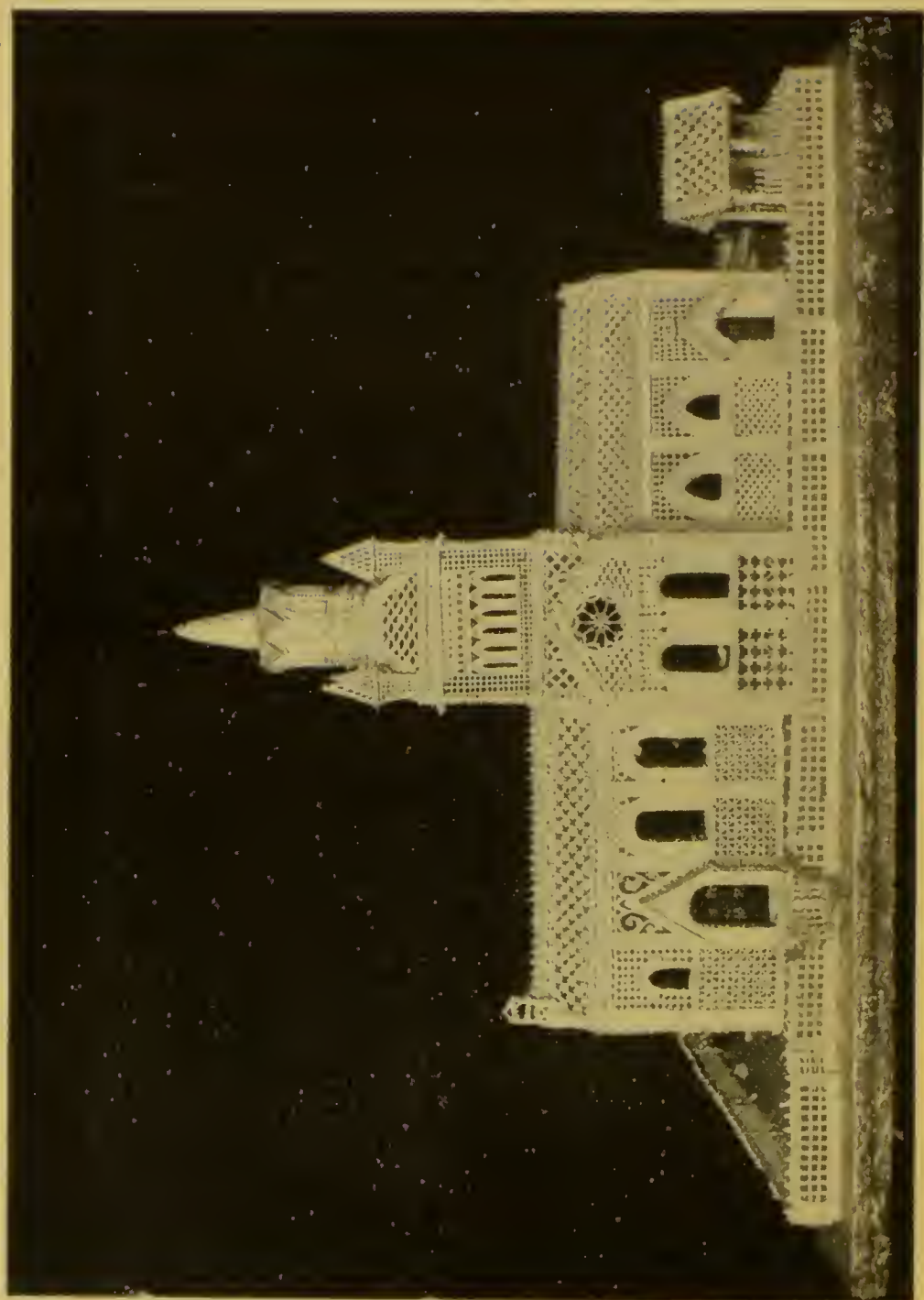


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CAKE DECORATION:

Flower and Classic Piping.

BY

R. GOMMEZ

(GOLD MEDALLIST),

Author of "Piping and Ornamentation," "Cakes, Gateaux, and Biscuits," "Hot-Plate Goods," "All Kinds of Sweets and How to Make Them," &c., &c., &c.

Principal of the School of Cookery, Confectionery, and Piping,
59, Salusbury Road, West Kilburn, London.

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PREFACE.



IN sending forth this my second book on Piping, I wish to thank the very many kind and appreciative friends who have so well received my first book. Their letters of congratulation I keep and prize, and it is at their request I have written the present work.

I have, as is my custom, very considerably condensed the work, not only for the purpose of making it a ready reference without the necessity for wading through a lot of unnecessary reading, but also to bring the price within the reach of all those who are not overburdened with "The nugget from Klondike."

At the same time, I have given a great deal of attention to Flower Piping, and have outlined the question of classic work in Piping sufficiently to start those on the right road who wish to commence in that fascinating branch of the art, to deal with which fully would require a book fifty times

the size of the present, and this I do not think is required. The work is designed rather to promote *thought* and *suggest ideas* than to give designs, and designs *only*—although it abounds with many of these—and if it accomplish half what my first attempt succeeded in doing, in helping the “trade,” I shall feel that my efforts have not been spent in vain.

In this spirit—that of hoping to be of some help and benefit to the profession—I send it forth, trusting that, if it lacks anything in the way of usefulness, my friends will remember that the faults it may possess arise not from any desire on the part of its author to keep back any knowledge, but from a want of time and a very busy life of teaching and working generally.

Again thanking my readers for their kind support in the past and trusting to merit a continuance of it in the future,

I am,

Yours faithfully,

R. GOMMEZ.

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“NO IMPROVEMENT can take place in the art of the present generation until all classes—artists, manufacturers, and the public—are better educated in art, and the existence of general principles is more fully recognised.”—*Grammar of Ornament*, by Owen Jones.

“I WOULD advise all my friends who would like to become clever in the most beautiful art of Piping—which I believe will be greatly developed at no very distant date into a ‘fine art’—to give a part of their time to drawing. I can assure you that there is nothing on this earth which cannot be reproduced in sugar—excepting life; and the only way in stating what can be produced in sugar, is by saying that I know of nothing that can be done with any other materials and tools that cannot be done with sugar and tubes.”—*Piping and Ornamentation*, by R. Gommez (page 14).

Cake Decoration

AND

Flower Piping.

CHAPTER I.

A PEEP INTO THE FORWARD MOVEMENT OF PIPING.

SINCE writing my book on "Piping and Ornamentation," what was therein predicted and foreshadowed has come to pass; for not only have great things in artistic sugar work with the tube been attempted, but have now become matters of past history. To say that, in the confectionery world, this country has made progress in its productions—and particularly in ornamental confectionery—is simply saying something in a half-hearted manner, and expressing half the truth only. The fact is, that confectioners in this country have established their claim to the proud position of being the leaders of the world; and in the matter of "Piping" there does not remain the shadow of a doubt of England being the "Home of Piping"; and not only so, but the impetus for more advanced work and the life of the forward movement in ornamental design and artistic sugar productions has sprung up, having had its birth and development in this little speck on the world's map—England. Far be it from us to boast, but rather to glory in the fact that it is a great legacy left us from

our forefathers from all four quarters of the globe, and by virtue of which we face our great responsibility ; a responsibility which rests upon us for the furtherance of the progressive movement in this—as one of our most gifted trade journal editors has well styled—the “aristocratic part of our profession.”

The question of “Art in Sugar,” apart from our commercial requirements, and apart from the every-day routine of “work,” opens up a very wide range of pleasurable recreation to each and every lover of the beautiful, as a source of enjoyment from and a means through which one may allow free scope to the inventive and artistic faculty. I know nothing connected with our profession more capable of not only yielding a great amount of pleasure, but of developing and drawing out one’s capabilities, and even improving the quality of one’s own character ; for, after all, it is only catching a glimpse of the lovely that reveals to us the nobler part of ourselves, and spurs us on to the more noble and sublime.

The object of my Second Book on Piping being the treatment of advanced ornamental work and advanced methods in the higher division of our trade, I shall not deal with the fundamental nor elementary stages of the art ; indeed, this would be “slaying the slain” and again covering ground which has already been trodden. I rather want to commence where, in my “Piping and Ornamentation,” I left off. Hence it will be seen by the foregoing that this work is not for the uninitiated or the beginner, but rather for those who, whilst they have learnt something of piping, and who can turn out a cake “fairly well,” cannot understand how the more elaborate and the many beautiful things they sometimes see in sugar-work are accomplished.

There is one great danger the beginner of ornamental work is very likely to fall into, and that is, becoming fascinated with the advanced and attractive work of the more able of our profession ; and to this danger I would very earnestly call the attention of my young friends (or old friends, for the matter of that, for I have a great number of pupils who were over forty years of age when

they commenced learning—and this I say to their credit—but young in the knowledge of piping, I mean) to the tempting danger of trying to excel in something very elaborate before well mastering the first stages or elementary principles of the art of cake decoration. There is only one way to the top, and that way is by *going down*, on the principle of “He that humbleth himself shall be exalted.” Although it may seem a contradiction to say so, I have been struck with the fact of late years—especially at the Exhibitions—that, whilst some of the work shown has given ample proof of the ability of the workman to produce a work of art, the very same men have, by their demonstrations in some of the halls, shown their inability to produce a work of commercial value and requirements. They have either shown their lack of any idea of the underlying principles of designing, or their inability to come down to every-day commercial requirements, or both.

Now, whilst I am desirous of seeing progress (as much progress as you like) in our confectionery productions in the higher grade of our trade—I must insist, both for the individual as well as for the good of tradesmen generally, that to be “commercial” in our capacity for work is the first, and very first, Article of our Faith as confectioners. The authorities of the various exhibitions are responsible for a great deal of this unsatisfactory state of things for not making it more clear what is wanted when competitors enter the arena of battle for the trophies. The sort of work is left entirely to the discretion of the competitor, with scarcely any limit—in fact, without any limit, absolutely as to the time to be spent on a five-guinea cake. Does not this tend to a great deal of unnecessary discussion on the part of the judges, and also a lot of unnecessary comments and unfavourable impressions on the part of those competing, and of those who, whilst they do not compete, take a very keen interest in the trade of which they are members, as is evidenced by the fact of so many being present at the various trade shows?

The difficulty (if difficulty there is) is very easily got over. That this state of things requires remedying, espe-

cially in the London exhibitions, is only too painfully self-evident. For instance, there is a very good general workman; he puts in a one, two, or three-tier cake, as the case may be; his time is limited, and *perhaps* his *means* (I wonder if this is a good guess); and this production is placed in competition with a work which, on the face of it, says, "it took my master some months to mould and finish me," in addition to the amount of money necessary to build such a costly production. The question, thereupon, comes from many lips, "Who is the best workman? Which is the best *cake*?" And to answer that question it is best to be like the old Greek with a dash of the Scotchman in him, and tell a little story and ask another question. "Once upon a time"—this is the orthodox way to begin—"two men appeared at the entrance of an Academy in London, one dressed in fine cloth and soft felt hat, with hair that indicated the artist and a face that indicated that the wearer had received a good education, and was living an evenly-balanced and well-ordered life; the other the ordinary type of a working man with a family of eight, not including his wife—because his appearance would seem to point to her absence, as it does to many of his brethren. Coming down the marbled hall of the Academy are two persons, one a little man with a very active big mind, a small body with a big head, and beside him a little boy of lively disposition and brisk manner, with an intelligent face and enquiring eyes. "Who are those gentlemen at the door, Mr. Secretary?"—for the little man with the important gait was the secretary of the society. "Oh, they are both—well both artists, or rather, painters, my boy," was the reply. "Are they both very clever, Mr. Secretary?" "What at, house or picture painting?" "Oh! picture painting, of course." "Well, the gentleman in the felt hat is the cleverest picture painter on canvas, but the other makes pictures of houses. You see, my boy, one paints pictures merely to look at and admire, whilst the other paints them to use as well as to be admired—one to look at, the other to live in." "Then which is the cleverer of the two?" "I'll give it up." And so with those who produce speci-

mens of work in cakes which I have seen in London side by side—one to look at, the other made to eat.

The remedy is simple. Let there be a competition for the best specimen of work which can be sold for so much a pound, and also one for the best specimen of a work of art in sugar piping. Then we shall not only encourage the exercise of the artistic faculty, but also, which is of very great importance, increase the value of the production as a commercial commodity, and, last, but not "least of all," the ability of the general workman. The competition of general workmen in the halls of the exhibitions is a good feature and greatly to be commended, and it is not surprising to see in them the younger generation producing far and away better results with the tube than men old enough to be their fathers, which fact speaks well for the future of our trade, and for the superiority of the new methods over the old.

One word more. It has been suggested in some quarters that the original designs, &c., of this and my other work are *merely* sketches, and not actual reproductions from real sugar work. This, I need hardly point out to any intelligent wielder of the "tube," is untrue, the originals in sugar which have been piped specially for this work being still in my possession.

CHAPTER II.

A BASKET OF FLOWERS.

ONE thing which must particularly strike the observer at Christmas time, both in our shops and also at the various competitions in all our trade exhibitions, is the absence of any special or distinctive mark of originality in designing. We have been so accustomed to the pink and white flat-pattern work of our forefathers (with the addition of a few metallic and poisonous green leaves) and the plain, stolid, rock-like looking cake with the "star and rope borders," that one feels it is hardly possible to expect anything in advance or in addition to what we have been used to. Whilst we have certainly made an effort in the question of *Colour*, we are still so much in our infancy in the development of the art, that much remains to be done—and not only to be done, but to be undone. I am pleased to see so many *trying* to produce something, not only "fresh and vigorous," but "smooth and delicate," for the fact of some *trying* to produce cakes of a tone and tint different to that which is the custom, and struggling to free themselves from the stereotyped groove into which the "trade" has fixed itself, is very gratifying, from the fact that to struggle against an old custom is an indication that we have not only recognised the fact that we must make progress to meet the requirements of a New Age and new peoples, but that we are waking up to the necessity of educating the more backward ones of our profession, and to the great necessity of educating the public—a thing we should always keep well in mind. That it rests with us to *form* the tastes of the people in the matter of cake decoration needs no proving.

The question of colour I have dealt with in my book

of 1895, "Piping and Ornamentation," and need not, therefore, deal with it here, only so far as to say that I must again emphasize what I said in that book, and for which ample reason has been afforded since, in the work exhibited at the various shows in the kingdom ; for whilst (as intimated above) some have *dared* to get out of the "beaten track" of colour in cake decoration, it is only natural to expect, as we have seen, that some will overdo the amount of colour, whilst others have so violated the rules given in my first book as to disgust the onlooker completely, and to produce a most painful feeling in the minds of all wellwishers of the art of piping. For instance, at one show, in the case of one who should, and did, know better, a spray or wreath of forget-me-nots, which was placed or piped round his cake was of such a revolting and ugly blue, in contrast to the *white* ground of his work, that one was compelled to exclaim, "Does this gentleman represent Reckitt's Blue Factory? If so, he has done that firm an irreparable injury." Study the rules which govern the question of colour, as laid down in "Piping and Ornamentation," in the chapter on "General Hints" and the one on "Colour and its Application to Cakes," and not only a pleasing effect should be the result, but you will have helped somewhat in the effort to lift the taste both of our fellow-workmen and the public to a higher standard of excellence.

My first design, by way of illustration, is a representation of a basket of flowers (Fig 1). The basket, of course, may be made to imitate the usual wickerwork of any design or pattern ; but, whichever pattern is decided upon, the method of production is the same. You require for the above a tin, either a 7-lb. icing sugar tin, *round*, or a piece of sheet tin bent to the desired shape of your intended basket. This tin must be prepared with a little paraffin wax. The tin is made hot in the 'oven, and the wax (which must be quite colourless) rubbed over the surface till a thin coating of it covers the part on which you are going to pipe your basket. Next, with a small cornet of piping paper, filled with Royal icing (see "Piping and Ornamentation," page 21), mark out the out-

lines of your intended basket. Use paper only, and no tube, as the hard nozzle of the instrument is likely to disturb the wax and so prevent the easy delivery from the tin of the work. Mark it out as shown on Fig. 2, and then



FIG. 1.

with one cornet of paper filled with a pale—very pale—green tinted sugar and another filled with a little deeper pink, proceed to fill in the loops, as in Fig. 3, with the green; then *reverse* the loops with the pink, as in Fig. 4; then, with a No. 5 or small star tube, finish off the sides and make a handle across the tin

so as to produce it slightly curved, as in sketch No. 1; these, when quite set—which, if one is in a hurry (and when are we not at Christmas time?) can be dried off in gentle heat or in the prover, but no steam must touch the work—can be taken off in a few minutes

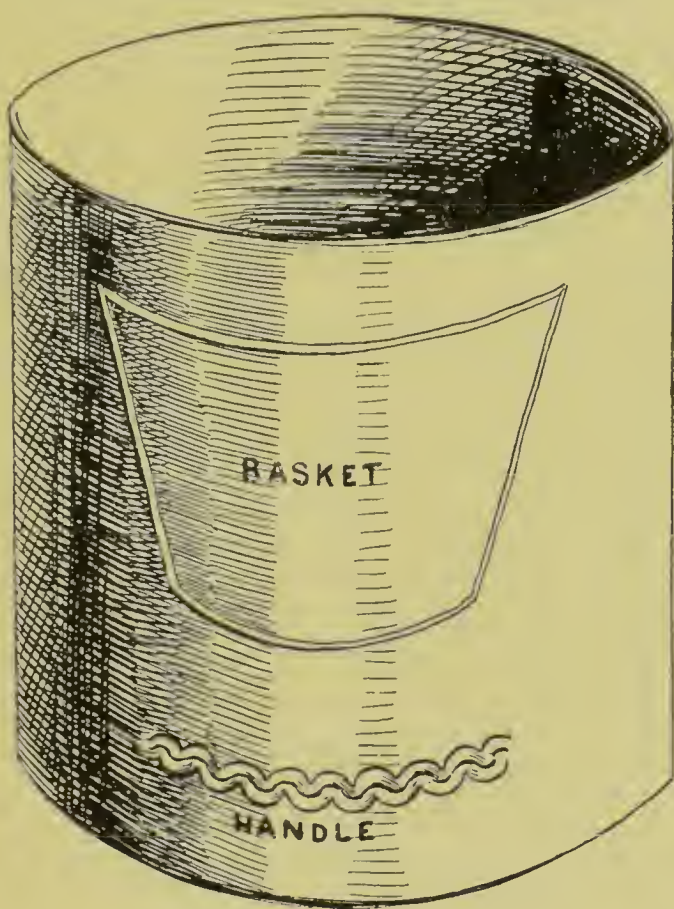


FIG. 2.

and placed in the centre of the cake. The handle should be fixed in its place, as also the basket, with a little Royal icing, and the flowers (which I shall deal with in another chapter, on "Flower piping") should be piped "straight" on to the cake, and a trail of fine foliage or

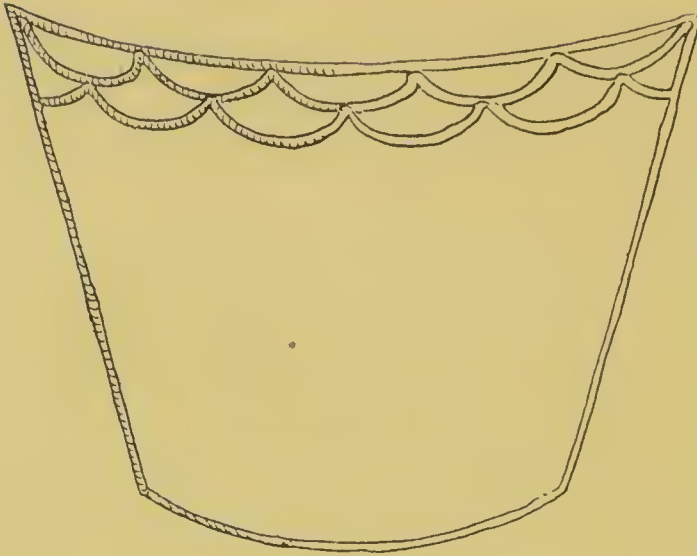


FIG. 3.

a little creeping plant brought down over the front of the basket in pale green and white blossoms tinged with pale orange.

The flowers in the basket may be either white tinted with

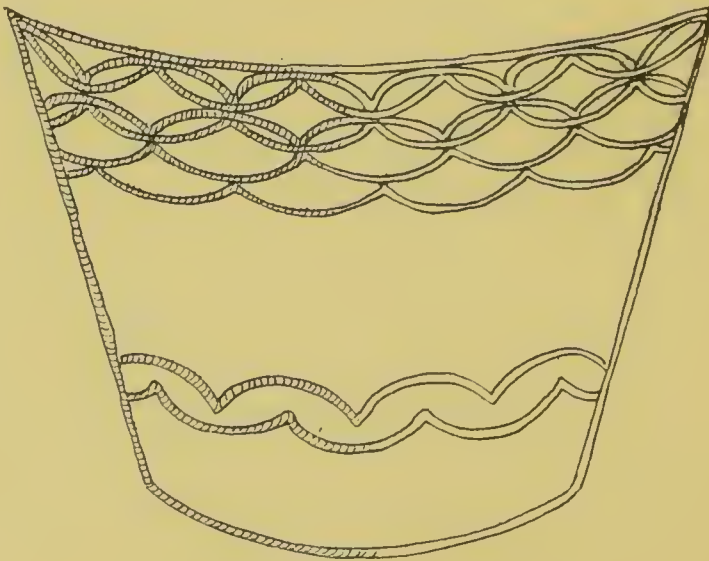


FIG. 4.

yellow (pale), or yellow tinted with very pale red—or with orange, rather deeper than the yellow—either of the narcissus or wild rose type. The border is a conventional treatment of the Canterbury bell flower, lying touching one another all round on the edge, produced by working each one with a plain No. 3 tube, and finishing off with a No. 1. The colour is pale pink with a yellowish-green tinted foundation; that is, the cake is iced a pale amber green. The colours, of course, may be reversed, or varied *tints* may be indulged in as the artist should desire to keep within the rules of colour in its application to *Cake* decorations, always remembering that what we are ornamenting is meant not only to look at, but to eat also.

Note.—To get the raised work off the tin the whole must be made slightly hot by inserting in the tin a piece of lighted paper, or it should be placed in the oven for one minute, and the work should deliver very readily. But be careful not to make the tin over heated, or the sugar will absorb the wax and stick to the tin. If this should happen let the whole get cool, and the work will deliver if again made *slightly* warm.

Another very pretty effect in producing the foregoing basket design in raised work is by cutting out a piece of glazed coloured paper, or litmus or green-tinted paper, the shape of the outline given in Fig. 2 (page 17), and pipe on top of the paper in place of the greased tin. This would give variety, and somewhat strengthen the work, when lifting it from the tin; not that it is difficult to lift it when dry, for it is one of the simplest things in the world, as the man said when he caught the rabbit—he had only to get hold of it.

Another pretty effect is to get some narrow cream silk ribbon or pink silk ribbon, and with it tie some bows or knots. With a little Royal icing, fix one of these in front of the handle on the basket or on top of the handle; but do not have it very large, or it will spoil the effect, and look clumsy.

The basket may also have some fruit put in to

represent cut-flowers ; but cutting the flowers is a subject which would require a small book written to convey enough instruction to be useful. Still, I will, later on, give an illustration of the work which we are doing at the school, of cut flowers from dried or drained fruit. For those who cannot master these, fill the basket with whole fruit, which is very pretty.



CHAPTER III.

GEOMETRICAL DESIGNS.

THE design shown on Fig. 5 is worked out with Nos. 1, 2 and 3 plain tubes, and the key to the whole is the centre, which is a piece of silver



FIG. 5.

paper cut out eight-pointed star in the same manner as is described for cutting out the paper pattern in my book on "Piping and Ornamentation" (page 57); place this in the centre of the top of your cake; the pattern is then worked out with a No. 1 plain tube or a cornet of paper, and the points alternately figured with plain tube No. 1, The centre is raised by going over the work four or five times, finishing off, as should always be the case, with the finest plain tube you have, or with paper only; always remembering that to do really first-class work one has to dispense with a great number of tubes and depend on their own innate ability to put in the work, and not wait for tubes to do it. The greatest charm always comes from the effect produced by using as few tools as possible, but rather depending on what can be done with that best of all tools—the human hand only.

The border is simple, and the key to its working out is this (Fig. 5) placed round the top edge of the cake,



FIG. 5.

and afterwards going over the top of the outline with Nos. 1 and 2 plain cornets filled with pink icing—a picking-out sort of process. Of course, I need hardly say that the "sides" of the cake must be in keeping with the colour on the top of same; and also that one is not to slavishly follow out (and nothing more) the designs I shall give, because that would defeat the object I have in view. Follow out my suggestions, and then, if you can, improve on them (which is very likely), by all means do so; but in the foregoing design be careful not to cover up all the silver paper in the centre of your cake. Rather let it define than obscure your pattern by showing up *between* the markings.

Fig. 6 shows a new idea in chain borders, which is very effective if done boldly, evenly, and in proper

divisions ; in fact the charm of the design, if any, is its simplicity and neatness. To work it out, the key of it will be found in the border, which is first marked out on a specially prepared and iced cake by using a No. 3 plain tube and bevelling the edge of your cake—that is, when you are glazing the cake hold your palette knife flat on the



FIG. 6.

edge of the top circle (see my book "Piping and Ornamentation"), and so press it, whilst with the left hand you turn your revolving stand, and afterwards smooth the top and side of your cake, leaving still a small bevel on the top edge like that seen on most of the

handsome looking-glasses of the present day. Next by going round the bottom of the bevel with the No. 3 tube, and afterwards the top of the bevel, two circles are obtained in which the chain or opposite loops are worked, which loops are raised, as in Fig 5, by going over them three or four times with smaller tubes as one gets nearer the finish. The inner parts are worked out in keeping with the border and in proper proportion, *towards* the centre of the top of the cake. Also the same method must be adopted when one has to work out the "side." This design looks very attractive when marked out in two colours, taking the loops alternately. The top of the cake, when iced and bevelled, may be covered with silver paper the same way that Golden Wedding cakes and Silver Wedding cakes are covered on the sides, and then piped on that. Again the *foundation* glazing may be varied by colouring it different tints, but these must on no account be of a deep colour, or the effect will be spoiled.

Fig. 7 is a design of the usual "thread work" style, and is worked out on eight points in two circles; and here let me describe how to get a perfect circle of any size, and in the centre of the cake. I have said somewhere in my first book to the effect that one should be as ready with his tube to mark out any pattern, without the aid of any other help than his own tubes, as one would with a box of geometrical instruments; and fitting two *perfect* circles on the top of a cake is as difficult a piece of work as any I know. But, with the following instructions and method, any one with an ordinary amount of intelligence should accomplish it very easily.

First, then, get your cake placed on the centre of your revolving stand (our latest stand is fitted with ball bearings, and works in consequence very smoothly and evenly; price 7s. 6d.; we have some brass fittings, 6s. 6d.). Now fill your cornet with Royal icing, and have ready by your side something slightly higher than the top of the cake you wish to ornament, say a tin or a box turned upside down, on which to rest your hand, in

which is placed of course the cornet of sugar. Now this must be used in like manner to a pencil pressed down on to the cake, and with the left hand turn round the rotation stand, with the cake *exactly* in the centre, holding the paper *quite* steady in one place, and pressing the sugar out as the cake revolves. By this means one

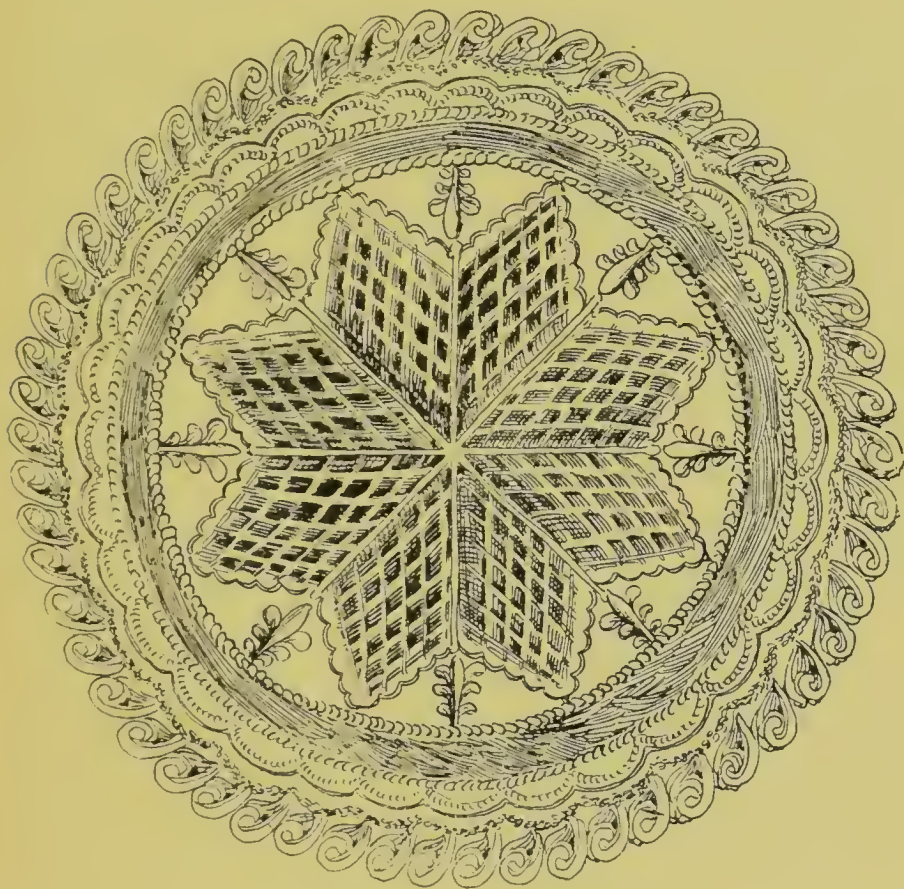


FIG. 7.

will find it very simple to make a circle. This will be found very useful in the "circle thread-work design" later on.

Having got the circle in the centre, as in the illustration, next mark out the eight or six points as the case

may be, and draw a thread of icing exactly across from point to point, always taking care to cross the sugar in the centre; now mark each of the eight divisions into diamonds, and then fill three cornets containing plain tubes Nos. 1, 2, and 3 respectively. Fill them with Royal icing, and mark out four $\frac{1}{4}$ -in length lines in each diamond one way, and then follow by marking four lines the other, as in the illustration, but the lines must not be quite so long as the diamonds. As you repeat the lines one on the other, finishing off with No. 1 fine plain, and from one side of the diamond to the other, thus bulging the centre of each division, which gives the whole a much better effect than if it was quite flat; finish off the edge of the star by running round with the No. 1 plain tube, and in the second circle you may put any colour sugar "castor" by filling a paper cornet, and allowing it to run through in between the circles, which, if done neatly, looks very well; the border is done with No. 7 star tube, and raised on top of each division with a different coloured sugar through a No. 1 or 2 plain tube. This design looks very well piped white on a pink ground, or a pink and green design on a butter-coloured foundation.



CHAPTER IV.

SOME FANCY DESIGNS.

THE following design lends itself to the confectioner's art, to show of what stuff he is made. The whole is piped "straight on" to the cake, so that whilst it is very effective, it is very soon done, because the flowers



FIG. 8.—VASE OF NARCISSUS.

are more readily piped on the cake than on the "nails," and, of course, do not need shifting when they are once piped.

For the purpose of this design, take a piece of paper

and cut out the shape of your vase by folding the paper in half and cutting out the desired size, and, of course, the desired shape. Whilst the shape given is the usual shape, it does not follow that one is bound to this particular one, for there are many. Place the shape on the cake in position, and mark round the edge (on the cake) of the pattern ; remove the paper, and fill in the centre of pattern with pink sugar ; “fondant” is the prettiest, as it retains its glaze. Well bulge the vase, so that it is not too flat, and pipe it with two different shades of sugar, using a No. 1 plain tube, and drawing lines straight across both ways, thus forming squares. Mark out the embellishments on either side of the vase, and proceed to raise the handles by piping over the outline three or four times ; next fill in the stems of the flowers with a greenish-yellow sugar, imitating the natural stem as near as possible, and afterwards pipe the narcissus with a No. 2 size flower tube (we keep these tubes, 3s. 6d the set for all flowers) ; when the leaves of the flower are piped, fill in the eye of the flower with a little yellow icing with a paper cornet, and afterwards go over the eye of each with a thin line of very bright red ; the border is put on with a shell tube, marking them very close together ; and then with a No. 1 or 2 plain tube go over each division and raise the scroll as in the illustration.

Freehand piping, to which I shall later on devote a chapter, is, no doubt, the most fascinating, as well as the most attractive and difficult to accomplish, in the whole realm of ornamented work ; but, whilst this is true, the difficulty is in mastering it, inasmuch as this kind of piping lends itself to very attractive and beautiful work. On the opposite page we give a specimen. The centre of the design (Fig. 9) is a chocolate medallion, on which is piped a moonlight scene ; but, it is almost—in fact, it is quite—impossible to convey any adequate idea, in the absence of colour, of this beautiful style of work. This sketch is really very good, the colour of the moss-roses and the contrast between the delicate foliage and the chocolate—which are necessarily absent in the illustration—being most effective.

Mark out on your chocolate plaque the sky-line, which in this picture should be one-third up from the bottom distance, or just a trifle above. Fill in the water with chocolate icing, and mark out the clouds with same also. Now fill in the moon (you can leave "the man in it" out, or he may think you are taking a liberty with him), and afterwards the light parts of the picture with some pale blue icing, toned down with white sugar on the surface ;



FIG. 9.

now put in the writing with whatever notice you may require, which in the present case is "Best Wishes"; then fill in the little ship, taking care to put in the lights only in that portion which is caught by the reflection of the moon's rays. Mark out the two sprays of flowers in a flowing, irregular manner, then the foliage, and lastly, the flowers, taking care to keep the "buds" at the top very

small, with the lower ones just opening, and the last and lowest down the spray fully open. Fill in the moss with dark chocolate and green, and put a nice wheat border round the edge. This may be either piped on the edge of the cake or on glass, and fixed in position afterwards. Later on I will give a sample of this work.

The centre of the following design (Fig. 10) is marked out with orange sugar on a chocolate ground, or, if you



FIG. 10.

like, coffee. The cake is iced with coffee or chocolate fondant icing, and the centre ribbon is stretched out, with the ends folded over, and filled in with either white or amber-coloured sugar icing, which latter is obtained by mixing red—a very little—with yellow colour. The stems of the flowers (which are in this case wild roses) are marked out, and, as in the case of the others,

the foliage is put in with a paper cornet (no tube), and afterwards with a medium-sized flower-tube (see my "Piping and Ornamentation"). The flowers are piped in straight on to the work—a pale pink, with yellowish green centres. The border of this design is a new style of string work, which is here introduced for the purpose of economising the time and labour of my friends who have no time to put in



FIG. II.

borders consisting of string work entirely. The divisions are first marked out with a plain tube, and then they are filled in with bright pink sugar very boldly, raising the centres up quite $\frac{1}{2}$ in., by forcing the sugar through a cornet of paper, or using a No. 4 plain tube. When this is set, go over the tops of each division with a No. 1 plain tube with white sugar in threads. This can be done

in half the time of ordinary string work, and looks quite as effective, the small loops and scrolls are piped in to finish off the border, one raised up about $\frac{1}{2}$ in., by going over the work three or four times.

The "Harp" (Fig. 11, p. 31) is a pretty design. It is marked out with a plain tube or paper cornet filled with sugar, the outline being filled in with pink sugar, either fondant or Royal icing slightly diluted with a little

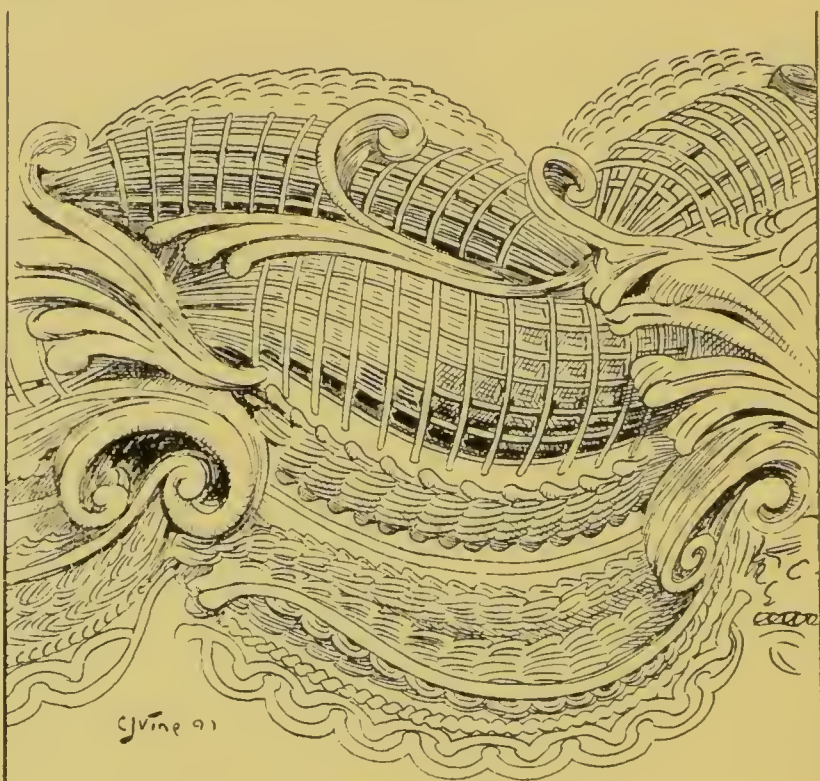


FIG. 12.

water, and the flowers piped on in the same manner as in the others preceding. The strings are then piped in, and when dry, silvered over with a fine brush dipped in silver colour. The border is then piped on with a No. 13 star tube, and the scrolls put in with a No. 2 plain tube in pink and white shaded.

Fig. 12 shows a sample of string-work border, which is one of the new borders I have introduced this season. It

is a double, and one of those borders which, when it is placed in position properly, requires little else to finish the cake. Being very deep on the side and on the top, it almost covers the entire surface. The key to the design is the "wave curve" (see "Piping and Ornamentation") neatly laid along the edge of the cake in equal divisions—say eight or six; then, with a No. 4 or No. 3 plain tube, the length strings are put in, and afterwards the cross threads are brought over, and gradually brought up to the top with Nos. 3, 2, and 1 plain tubes, the design being afterwards developed with a No. 5 star and No. 2 plain tube. The whole is then finished off with a No. 2 and No. 1 plain tube, raising the parts up to a fine edge very evenly.

This border is particularly effective for Christmas or New Year if done in two colours—say, yellow and orange, or pink and pale green, picked out with chocolate or coffee.



CHAPTER I.

FREEHAND PIPING—PREPARATORY.

THE question of freehand piping opens up a very—in fact, the very—widest field for showing one's abilities as an artist, whilst it can be made one of the most fascinating of hobbies. It is splendid practice for confectioners to become skilled in the use of the paper cornet without the aid of any other instrument, inasmuch that it is only possible with paper to accomplish the very finest of freehand piping. Under the heading of freehand piping, of course, comes the question of "Plaques" panel piping, "Pictures in Sugar," "Animal Life in Forms," "Human Forms and Landscape," "Marine Piping," "Sprays of Flowers," "Classical Subjects" taking the highest and most important place. To deal with each and every one of the above subjects would obviously take up too much space. At the same time I will deal with it as far as possible, and give illustrations of at least one of each. Sculpturing is a subject which many think does not interest the wielder of the tube; others, whilst admitting that the subject of modelling is interesting, contend that it cannot be made to assist in the production of artistic confectionery. This position, on the part of some even of our best men, is a false one, inasmuch as the practising of sculpturing educates and refines the mind, the hand, eye, and the taste receiving instruction in an almost superlative degree. I would advise my friends who would like to try their hand at sculpturing to make themselves acquainted with the art of drawing, or follow out the instructions given in my book, "Piping and Ornamentation," in "Working Out Designs," and thus become acquainted with the principles and art of drawing with

the tube, and then try one's hand at a simple piece of either carving in block salt, or piping an easy sample of, say, "landscape," either from a picture or from nature, the former preferred, after which one can come to the question of modelling in Royal icing with the tube. Say you commence by piping a country lane in colours. First sketch in pencil; this will help you at the start, and afterwards one may dispense with the aid of the pencil by substituting for it a paper cornet filled with very pale amber-coloured sugar. Mark out the sky line, and then proceed to fill in the objects of the picture—such as the cottage, barn, or other buildings, hedges, and so on, and then try and raise the various parts by filling in the various colours. Before giving illustrations of this kind of piping, allow me first to give you a recipe and information as to how the panels, or plaques, should be made and produced. These are made of gum paste, as a rule; but they may be manufactured on a much cheaper scale, if necessary. The first composition is made by using, say, for "gum paste,"

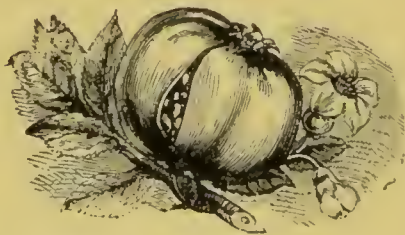
$\frac{1}{2}$ lb. of very fine icing sugar.

$\frac{1}{4}$ lb. of starch powder.

Very small pinch of powdered blue,

and enough dissolved gum arabic to produce a firm smooth pliable white paste, well rubbed down on a clean marble or slate slab, and when not using it (the paste, not the marble), kept in an earthenware jar covered with a lid and damp cloth, as exposure to the air dries it. The second composition is as follows:—Take the gelatine mixture given in "Piping and Ornamentation," but use "Gold Medal" French glue, not ordinary "sheet gelatine," as so many people are very stupidly advised to use by those professing to know, but who evidently do not, and use this in the place of the "gum arabic" with the same proportion of ingredients as given above for "gum paste," and mix in the same manner. When finished put into covered jar for use. For the purpose of forming the plaques, use a smooth hard boxwood rolling-pin, and roll out on a stone slab of some sort so as to produce a very even and smooth surface, and cut out the plaques

with any shaped cutter you desire, or that will suit your purpose, if the plaques are intended to go on the "side" of a cake. As you cut out the plaques they must be placed on circular tins (dusted with flour or starch powder to facilitate delivery), so that they will be slightly concave and not flat, otherwise they will not lie close to the "side" of the cake. These should now be dried in very gentle heat, and when quite dry, which they should be in twelve hours, they are ready for painting or piping in sugar.



CHAPTER VI.

PLAQUE PIPING.

THE plaques or panels being now prepared, proceed in the following manner :



FIG. 13.—COUNTRY LANE AND COTTAGE.

Country Lane and Cottage.—Fill your cornet of paper with some liquid pale yellow sugar, and mark out the sky, leaving a few parts untouched for the lights of your picture, and go over the entire surface, the above portions indicated excepted ; then with some yellow icing in cornet mark out the lane, cottages, and hedges and finger-post and background, and then proceed to fill in and raise the cottages, hedges, &c. Give a few touches along the pathway, too, and fill in the two tramps or

cottagers (as you like) in the distance, and also the foot-prints along the road; this latter is not so important here as in a snow scene, where a few touches of this sort give a very realistic effect to the picture; fill in the sky with white and pale blue shaded with a warm crimson lake or deep orange. But on the question of colour for confectionery I must refer you to my remarks in "Piping and Ornamentation," otherwise the little books by R. Green or some other artist of note, costing from a shilling up-



FIG. 14—COUNTRY LANE WITH TRAMPS.

wards on "Sketching from Nature" would help you a great deal. At the same time, any number of books will not help you if you do not try and produce the pictures in sugar for yourself.

Hunting Scene.—This scene is a trifle more difficult, the horses, huntsmen, and hounds requiring some amount of skill and practice in sketching them to give the desired effect in sugar. Proceed as in the "country lane"; panel and mark out the pond in the foreground of picture; the

fence up the right-hand side is then put in and the distance is piped, allowing the sky-line about two-thirds up the picture. The huntsmen are dismounted, in the act of holding up the fox (which has been caught and killed by the hounds, who are now trying to re-obtain possession of it by jumping up at the holder) above his head, the horses standing by, evidently glad of the rest thus afforded them. For the colour of this picture I cannot do better



FIG. 15.—A HUNTING SCENE.

than advise you to get a good picture by some artist, or fill in the shades of colour according to your own knowledge. I would, of course, have much preferred these designs to have appeared in colour, but the cost of production to do it properly would be very expensive ; however, if any of my friends are ever in London, and would care to see the originals, I shall be only too pleased to

show them, and shall be pleased to help them all that in my power lies.

Marine Panel.—This form of piping is a very effective and fine one, and possesses such an advantage over the ordinary water or oil colour artist as to, in my judgment, entirely eclipse their efforts, and what the artist in oil has to do in light and shade, in sugar pictures this is accomplished by simply raising the objects with the tube. For instance, take the yacht in the distance, the form is much more easily brought out with the pliable sugar than with the colour of the artist, unaided by anything else. I remember seeing at the exhibition at Niagara Hall, London, some cakes with flowers and scenes painted on, but the effect gave one such an impression of the “picture gallery,” that it was on cakes something more than confectionery—it was paint, and the only thing wanted to complete the effect was the words “wet paint.” Now had this sketching been relieved with the tube, by raising some work above that which I am complaining of, there would not have been such self-evidence of the brush, and its application to the outside of that or those cakes. A background put in with the aid of a brush is tolerable; but the brush, and that only, is bad taste, more especially as I have already pointed out, “light and shade” can be produced so much more easily and more effectively with the tube.

The next illustration is that of a yacht out on the briny ocean, full sail, with just enough wind to fill the sails, and carry her forward on the bosom of the deep—I mean of the cake. The colour is put on in the same manner as in the former panels—pale yellow ground; the sky picked out with pale blue; the clouds filled in with white sugar, and a faint tinge of pale red to give colour to the scene; the waves are first put in with pale blue, and afterwards covered in with white sugar to represent the chopiness of the water, and its surface representing the foreground, with rough sprays of foam, and lastly with very careful mapping out the yacht, which must be sketched in with very fine lines of white sugar, and afterwards filled in with the desired colour of the boat one is

trying to reproduce. A very good training for this sort of piping, for those confectioners who are privileged and fortunate enough to get down to the sea-side, is to sketch as many types of "small craft" as possible, as they either lie at anchor, or glide smoothly along on the breast of the sun-besparkled main.

In the illustration the two men on deck are put in to

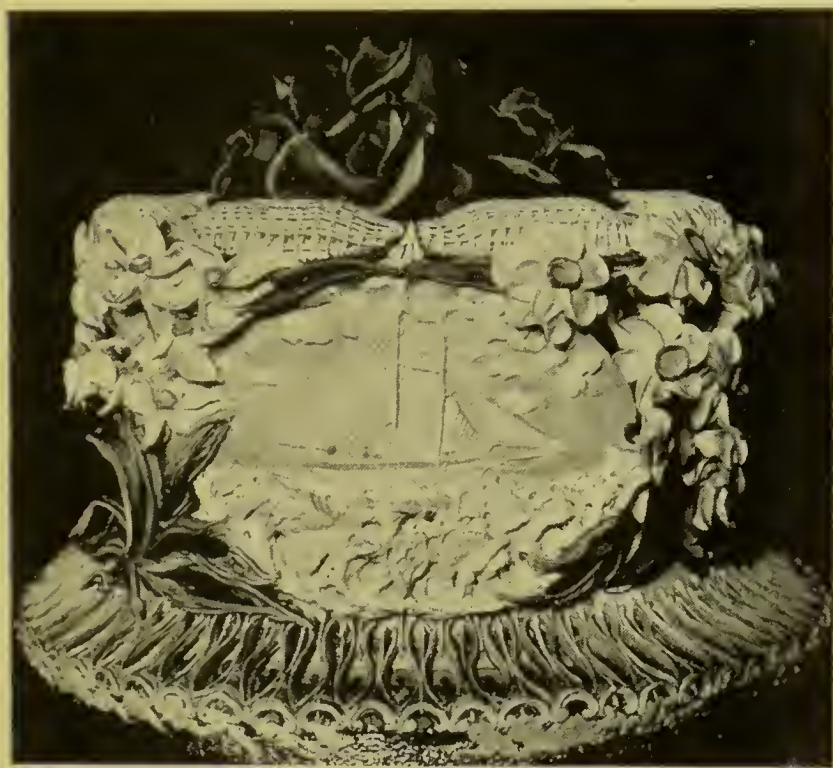


FIG. 16.—MARINE PANEL AND YACHT.

give the picture the idea of life, without which most, if not all, the principal interest of the sketch is *nil*. I have given the "side" of the cake with these panels for the purpose of showing how they are "set in." The flowers in this instance are narcissus, single and double, with the flowing foliage of that very delicate and attractive flower. The top border is of the thread-work type, which on the

foregoing can scarcely be seen to any advantage. A better view is given in the next, whilst the bottom border (Fig. 16) is a new border worked on from the cake *downward and outward*, bulging the centre of each downward stroke with a plain No. 4 or 5 tube, the colour orange, and then raised up on either side of each division with a plain No. 1 tube, colour pale green, or very pale yellow.



FIG. 17.—ROSE AND THREADWORK DESIGN.

Rose and Threadwork Design.—This cake top design is rather out of the common run of sugar work, inasmuch that the *whole* of the top of the cake is covered in, and leaves no room for an inscription or name for birthday or any other writing, but if this “top” is accomplished,

a very pretty effect is produced by cutting out of wafer paper or any other coloured sheet of confectionery, such as cake or gum-paste, a shape, round, oblong, square, or heart-shape, on which a motto, or "Many happy returns," and so on, may be prettily written, and placed in the centre of the bunch of flowers, by which means it can be converted into whatever kind of cake one may desire, excepting, of course, a wedding cake when it would have to be all done in white and orange.

Divide the cake into eight divisions on the rim of top border, and file in the outlines of the threadwork (for the way to mark out and work out designs, consult my book on "Piping and Ornamentation," where full instructions are given for this important part of the subject); raise the threadwork layer upon layer, commencing with a No. 3 plain tube, and finishing off the top layer with No. 1, and afterwards pipe the different coloured roses on the nails, and when dry place them in position as in the illustration; the best colours for roses for this purpose are yellow, red, and salmon, and the leaves a pale green.



CHAPTER VII.

BORDERS.

WITH the panels in Chapter VI. a very good border is the following, as it allows one to work it in, and fill in or completely fill in the side of the cake. It is marked out

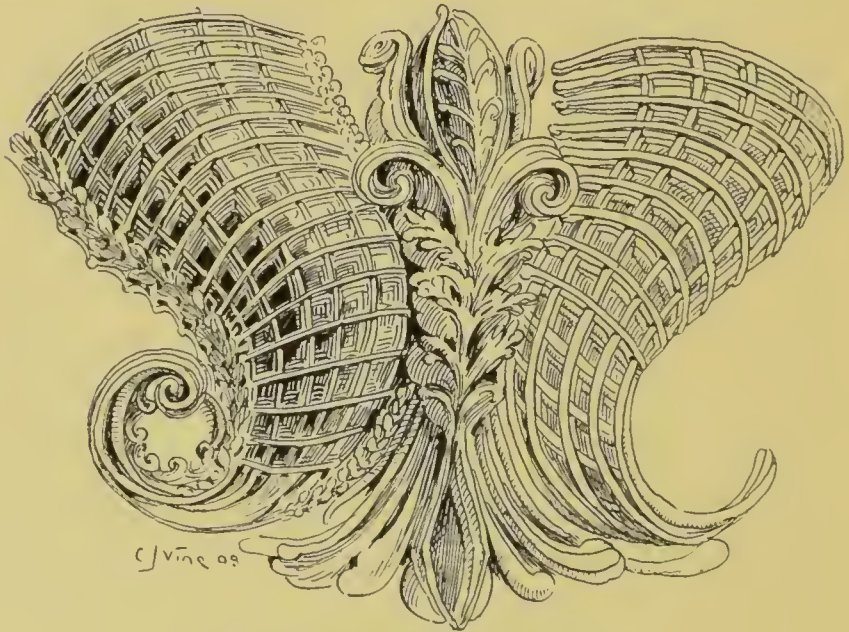


FIG. 18.—CORNUCOPIA DESIGN.

in the shape of two *cornucopias* on the edge of the cake, and afterwards filled in (like the stomach of the boy at the missionary meeting who had more mouth than ear) till it is well bulged, finishing the edges and centre with some fine raised scroll work. Take this one, which, as will be seen, lends itself perhaps more to panels than any other design.

The key to this design is loops round the top edge of the cake, and comprises a double border. The panels

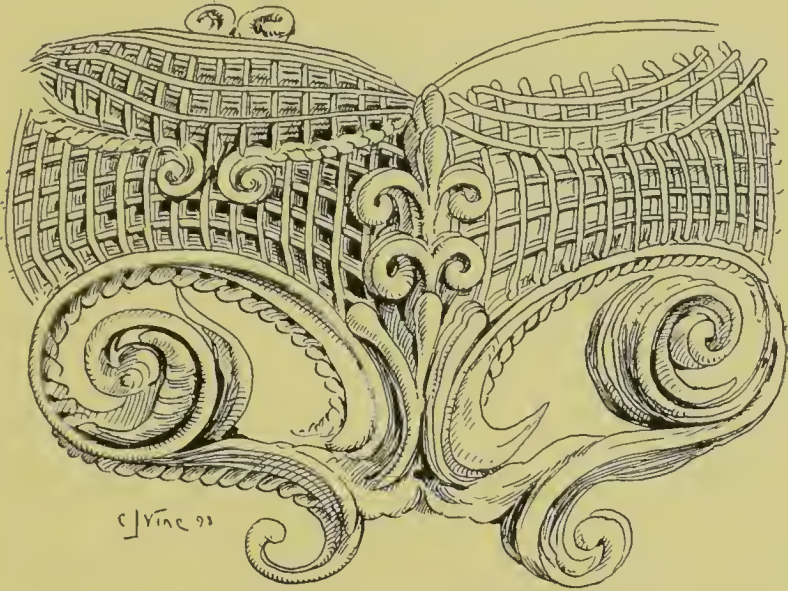


FIG. 19.—DOUBLE BORDER.

should be, of course, in these designs fixed before the border is finished, otherwise the finish to the plaques will not be so neat and tidy; or take this border, which is

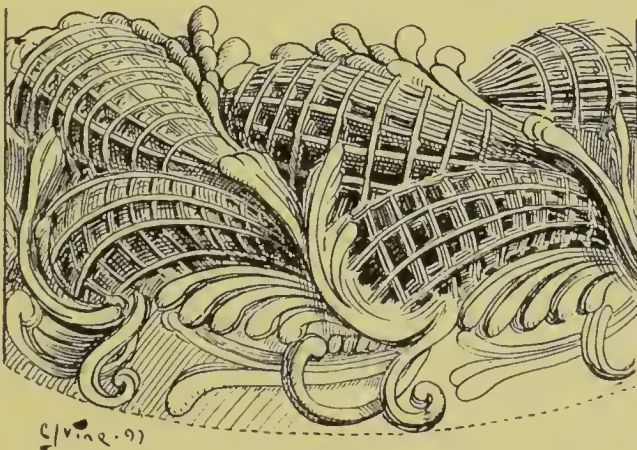


FIG. 20.—DOUBLE-CURVE BORDER IN THREAD-WORK.

produced by taking the extreme edge of the cake and working a double curve in thread-work, and figuring the edges off to include the panels. I think I have said enough on the question of these panels to convey all the information necessary, and must now leave this part of my subject.



CHAPTER VIII.

MODEL AND FIGURE PIPING.

SUPPOSING one desires to produce a model of any building, say St. Paul's Church, or that beautiful bridge, the Tower Bridge, which I did for the firm of Burton, Son & Sanders, sugar mills, Ipswich, and exhibited in the exhibition of 1895, or say Whippingham Church, Isle of Wight, such as my pupil, Mr. H. Shepard, West Cowes, did. You would first determine the dimensions, and get out your scale and see how it looks in paper or cardboard. In some cases you will find that as one reduces the size of the object to be reproduced, it is anything but attractive, so that the obvious thing to do then is to depart from the original proportions in whichever particular part the object looks out of proportion, a thing which I did in the case of the bridge above referred to with very good result. Take the following: and one will see that each division is piped on waxed glass, which, when all are ready, are taken off, are fitted together, and the outer railings raised up and ground filled in with sand to finish it off. This little church,* made, of course, so famous owing to our good Queen worshipping within its peaceful walls, is a very charming piece of architecture, and no less beautiful in its details than the beauty of its symmetrical whole; and if any of my readers are ever in that lovely and charming little island, I would advise them to take the invigorating and enthusiastic coach rides for which that island is so noted, and especially the one to "Ventnor," and inspect it for themselves. Another piece of this interesting kind of piping is to be found in my book on "Piping for Beginners," page No. 72, plate 5, which consists of six panels, each

* See Frontispiece.

different, and capped with a dome of thread-work piping, the object for which it was piped being table decoration, "a centre piece."

In the question of how classic piping may be turned to advantage, the following illustration will give some idea. The plaque or medallion on the bottom tier of this cake, is one of four. As will be seen, it is piped in with scroll and wheat figuring, and represents the Goddess of Plenty holding wheat-sheaves, &c., in her hands. The medallions are oval, and running up on either side of it are flowers. The second tier is of the floral spray, flowing piping treated conventionally, whilst the top and third tier is a wreath of different piped flowers, round the centre of the "side"; the borders, as will be seen, whilst of the thread-work style, are varied both in construction and finish, the bottom tier being divided in the centre of each division, whilst between the squares is cross-piping. I would draw the attention of my readers to the finishing edge of each border. This part of piping in most of the work I have examined at various times at different competitions has been sadly neglected, the whole of the pipers' attention apparently being given and devoted to the string-work portion of the design, leaving the very important part, the finishing, to take care of itself. The different tiers are raised in this cake by pieces of piped wood, leaving a space of 3 ins. between each tier, which, of course, necessitates the piping of the bottom and second tier cakes on the top, the third tier holding the base and bouquet of flowers not requiring this extra piping. Artificial flowers, in the present instance, are used to connect the divisions of the borders. I need hardly add that the pieces of wood supporting the tiers may (as in this case) be cut from a broom-handle, and must be of one equal length. Also that a board is put under each cake to prevent the supports piercing the cake and thus jeopardising its equilibrium; the supports may be piped in pale green, which shows through the mass of white very effectively and prettily.

Whilst on this question of finished cakes, I may say here that one is not bound to the old stereotyped styles

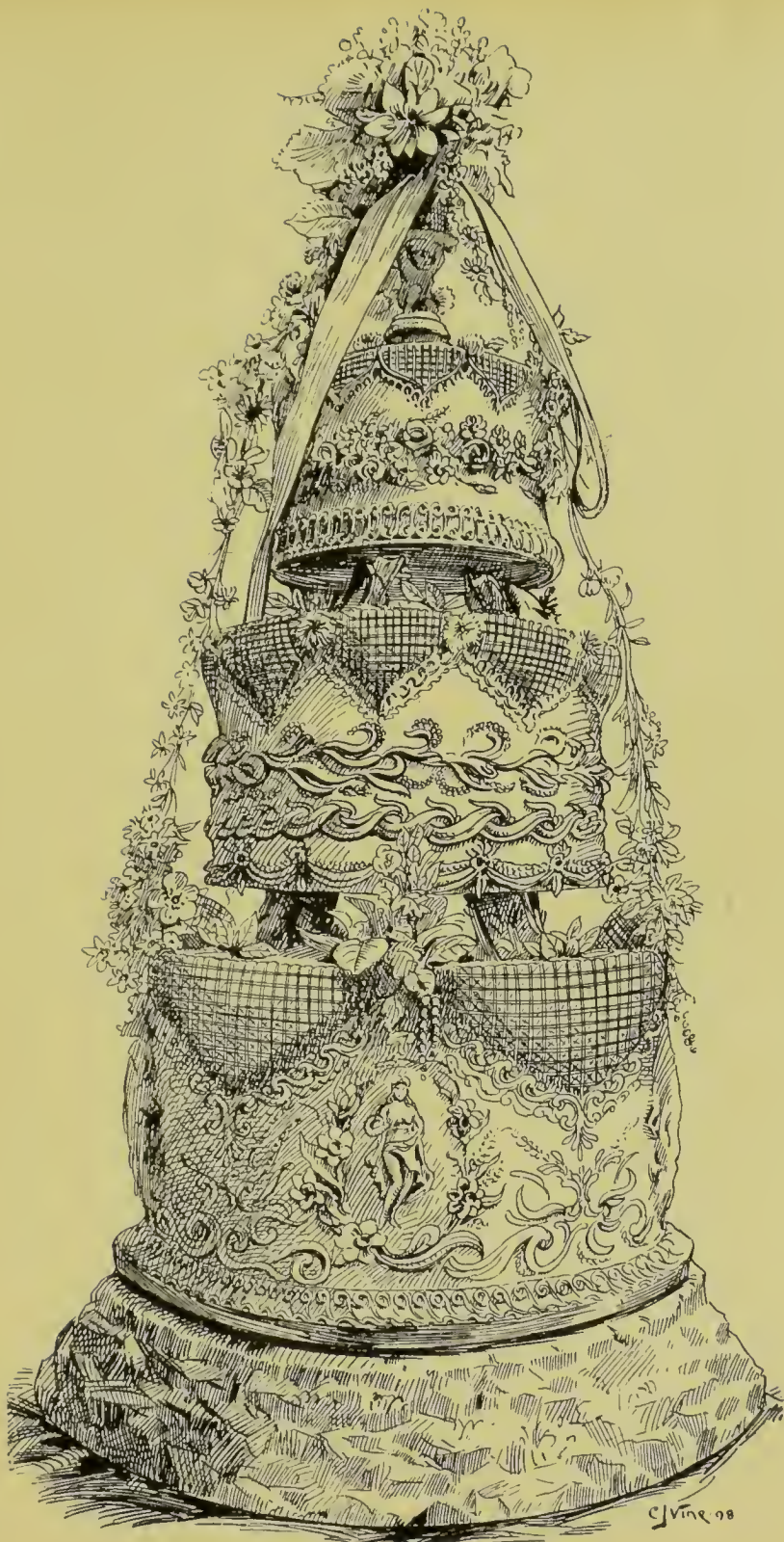


FIG. 21.—GODDESS OF PLENTY.

of cake shapes, it is quite as legitimate to have a square-shaped cake as a round or circular one.

One of my lady pupils very successfully competed in one of the exhibitions in London with a two-tier heart-shaped cake, which was not only very novel, but very appropriate—two hearts being joined in one. Now don't run straight off and put this into practice by making the "apple of your eye" a part of yourself in matrimonial unity because I have given the above suggestion; not that there are not worse things in the world to do than that, but because weighty responsibilities require serious considerations. However, if you will do it—and I followed my father's good example and did it—well do it.

Fig. 22 is an illustration of a novel cake, and the first of its sort introduced into a London exhibition by one of my first pupils, and which was successful in winning the highest award—Gold Medal. It is a fountain, and, as will be seen, consists of three tiers, the beautiful floral figuring on the bottom tier—conventional of course—is what I believe to be the highest form of piping, neat, clean, and well-defined, without too much detail. The water representing the flowing spray of crystal is piped on greased glass and fixed in position, and then finished off by going over it with a little more sugar to "round" it off, the bottom tiers, of course, representing the basin part of the drinking fountain. This drinking-fountain shape is very easily obtained by using our instruments for shaping it, price 6s. 6d. the set.

A two-tier Golden Wedding cake, shown on Fig. 23 (page 52), gives one another illustration of how classic work may be used to advantage—the flowing floral flags. A conventional treatment of the lily is piped on gold paper, with plain tubes and paper cornets; but whilst I am giving a sample of this work it will be found difficult, and will require a great deal of practice before one gets anything like proficient in the work, but still, do not give in on this account, but try till your efforts are crowned with success. The border of the bottom tier is my "cockle-shell border," introduced to the trade in the year 1893, and it has become one of the lasting borders



FIG. 22.—FOUNTAIN DESIGN.



FIG. 23.—GOLDEN WEDDING CAKE.



FIG. 24.—SILVER WEDDING CAKE.

which has come to stay with us, for it is one of the prettiest borders I think one can have. It is raised in the usual manner, and finished off by connecting them with scrollwork, the object being to finish the whole without the aid of anything but piping. The top tier border is a "crown" of threadwork crossed in opposite directions at an angle of 45° .

A Silver Wedding cake design, introducing acorns and roses, with threadwork border and imitation carved work bottom edging and scroll work is shown on Fig. 24 (page 53). These acorns form a very charming detail in this design, but care must be observed in placing them in groups of three, four, or five, with one or two empty acorn cups in each group. The leaves may be silver leaves, or piped on glass and stuck in the cake at the finish to give more relief.

This question of leaves has been put to me through one of our trade journals—the BAKER AND CONFECTIONER, and I will next deal with the subject of how to pipe leaves of different flowers.



CHAPTER IX.

HOW TO PIPE LEAVES OF FLOWERS.

ONE correspondent writes and asks if there are any tubes by which "a perfect rose leaf" can be piped, and my answer is "No, and there never will be one," which leads me here again to re-state what I have already stated before somewhere in one of my books, that the more one can do without the tubes the better artist will he become. Some people will say the writer here is not a business man. Well, if it is business to misrepresent anything, then I am not one. Let there be no misunderstanding what I say. I am first a teacher, and my duty is to say what I know to be the truth about the right instruments and methods to be used and adopted, and not to puff tubes because I sell them, and for the sake of making more profit at the same time, as I have also said before.

Some work, and, in fact, all our commercial work, requires to be turned out so quickly that a few tubes are indispensable for the purpose of doing that kind of work, and to make it pay, but even here the outside number should be fourteen, in which assortment a set of flower tubes should be included. How, then, is still the question, can leaves of any kind of flower be piped well? By simply using paper cornets, and in the following manner. Take some greased glass or bent tin greased with wax (pure white), and mark out with sugar the outlines of the leaf you are to imitate; then with some soft sugar, but well beaten up, fill in the outline, and imitate the veins of the leaf as nearly as possible, take first a holly leaf, and practice piping that; then an ivy leaf, and afterwards a roseleaf, and get the points of the outside edge of the leaf with a very fine paper cornet; and when the leaves are required to be curled, which, of course, they are, as without this, they would look too straight and stiff, they should be

raised on the side, as in the case of the foliage of the design on the Golden Wedding cake given in preceding chapter or piped on bent tin.

I think, after the foregoing information, with some practice my readers should find very little difficulty in producing any kind of leaves. In the chapter on "Flower Piping" will be found a few leaves on a finished rose, which will illustrate my remarks, and which I have done specially to show how a button-hole in piped flower and leaves looks in piping.



CHAPTER X.

FIGURE, PHOTO, AND SCROLL PIPING.

To return to my subject on cakes: Another style of conventional freehand piping, and one which is worthy of more attention than it receives from our "general workmen" is

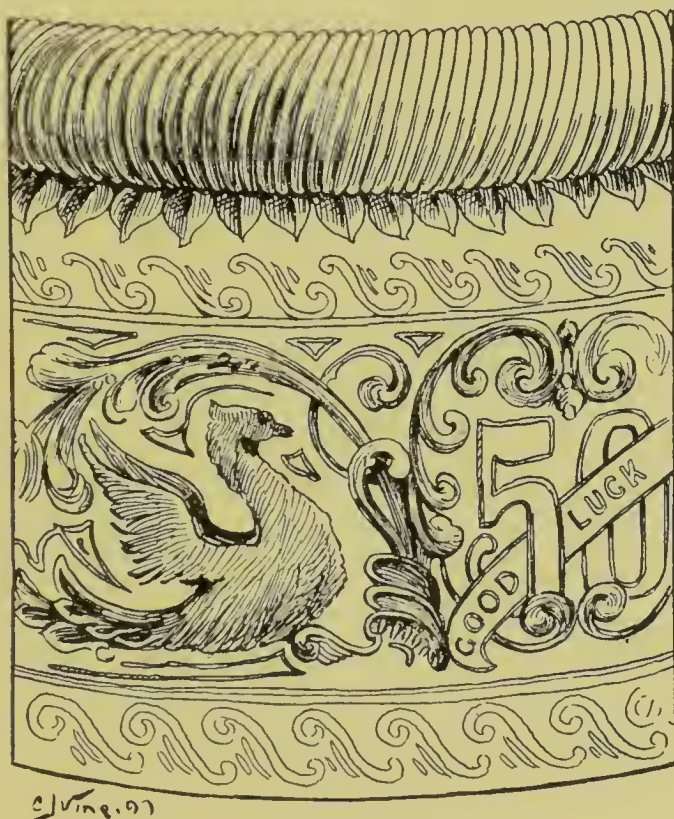


FIG. 25.

imitation carved woodwork in scrolls. These scrolls are produced on bent tin, in sections, and neatly joined to-

gether with icing sugar, or, if one likes, the tins used may be greased and kept quite flat, with a piece of stiff wire soldered to each end, and the piping done with following mixture ; which will be found to keep more pliable than white of egg or glue icing : take 1 oz. of gum and dissolve it in one tablespoonful of cold water ; when quite liquid use thus, strained through a fine cloth in the place of egg white to mix your icing with. This, if you are quick, will allow you to pipe your design, and twist the tin band

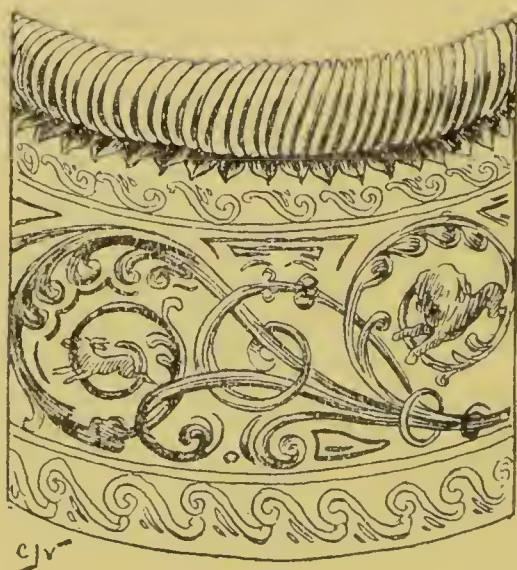


FIG 26.

to the desired shape you require or as shown in the illustration. Or take some stiff paper and wax it with paraffin wax, and pipe your scroll on it, and twist it in shape before drying it, which will enable one to pipe any shape whatever.

Another very novel style of border, for which I am indebted to Mr. E. Schur, is shown on Fig. 25 (p. 57). It consists of a number of circular pieces of sugar piping, very much resembling five-shilling pieces, stood up on edge, all round the edge of the cake, about $\frac{1}{8}$ in. separating each, and is done by either commencing with a small curve, and raising each line

upon line until the desired height is obtained, or, which is much easier of accomplishment, taking a number of rose nails or studs and slightly greasing the surface of each and coiling the icing in threads from the centre of the stud, and working out to the edge, and when dry, removing them and sticking them on edge all round the

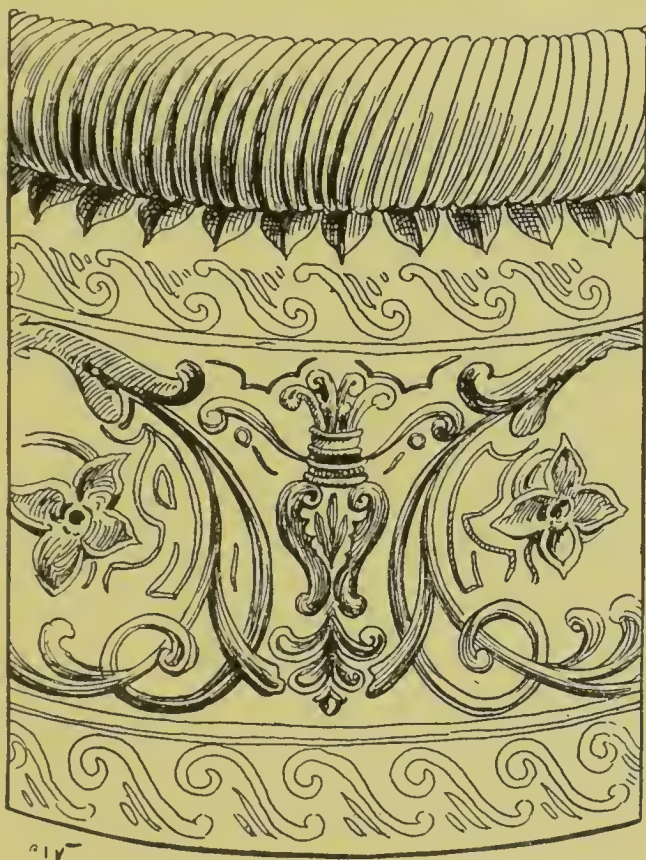


FIG 27.

cake. Another method is to take greased glass or tin, and coiling, like threads, the sugar round and round through a No. 2 plain tube till the desired size is obtained and finish by removing as before described. The detail of the side of this cake is that of a golden wedding with the golden wish, "Good Luck," on bottom tier, interwoven in the Jubilee No., viz., 50.

The second tier (Fig. 26, p. 58) is a specimen of interwoven scrolls and conventional animal piping, which, if carefully done, is very attractive. But care must be taken in working out designs like this so that the interwoven parts and crossings are made to appear very distinctly.

Another section of this cake (Fig. 27, p. 59) consists of graceful curves and conventional flower treatment, the great feature of which, as in the golden cake design given first in this chapter, is the neatness of execution, without which this sort of work would look worse than the very simplest. This style of work can be practised by trying one's hand at producing some little work of art—say, for instance, a

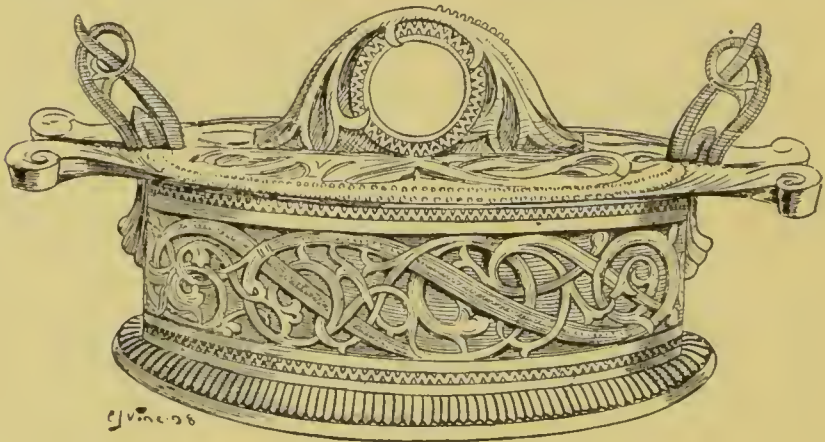


FIG. 28.

vase or cup—which gives plenty of scope for piping. Say you try a vase, such as given in my book on “Piping and Ornamentation” (page 65, plate iv.), and afterwards try your hand at something like the jewel casket given in the above-mentioned book, page 96, plate viii., which is rather easier to start with.

The casket (Fig. 28), which I have done specially for this work, consists of a gum paste foundation, dried and afterwards piped, and then gilded with liquid gold, and again “picked out” with green and pink sugar. It is taken from a small casket of Egyptian origin of which I have a picture. If any of my readers have anything of the sort they are, of course, not bound to follow this par-

ticular design. At the same time, this class of piping is very beautiful, and can be applied to the sides of cakes as well as any other, and it requires no tubes but the plain paper. This is the top or lid piped separately and removable. To get the foundation of this box, roll out some paste as given for plaques or panels, and dust it with starch powder; cut out a band three or four inches wide, according to the size you require your casket, and place it round anything the shape you desire. If you have nothing the required form you

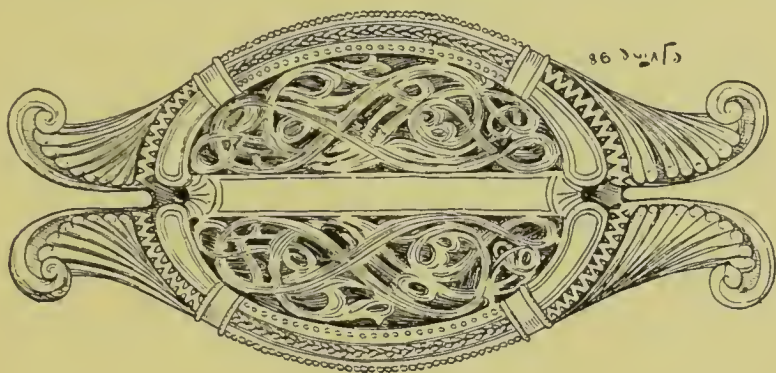


FIG. 29.

want to imitate, bend some tin and fasten that in the shape wanted. Join the band of paste with a little liquid gum, and let it dry; roll out some more paste and form the bottom of your casket and also the top, and shape them to suit your requirements, and when quite dry fix them together and proceed to pipe on any design you may choose, and finish by either picking it out with another colour to the foundation colour, or, as in this instance, first gild the whole, and then pick out the detail in another colour.

CHAPTER XI.

CLASSIC PIPING.

FOR classic work I must here point out the necessity of preparing your sugar well, no half-and-half work will do here. This is the highest form of piping, and to half do it is not only criminal but unpardonable from the artist's point of view. I do not mean by this that to not be *able* to produce a work of art is unpardonable and a crime, but I do mean that not to put your *best* into it makes you an artistic criminal, and I would very strongly advise you not to enter the field for such work; but if you intend to devote your time and talent to the object of producing something of beauty, then you are the one who shall receive at my hands a warm welcome.

"The Annunciation" is a piece of imitation carving in ivory, the "Madonna" on the globe (see following page) indicating the birth of the New Gospel and the glorious and ever-blessed possibility of universal peace on earth and goodwill towards all men, and the proclamation of that event in history which marked the beginning of *the* great epoch in the affairs of humanity, and the fact of the annunciation of the world's Saviour. This is encircled in a frame of piping representing the sprigs of the vine, with leaves and tendrils and wood; the framework, the leaves and tendrils, are piped on waxed glass, but the tendrils are piped on butcher skewers prepared with a coating of wax, and when dry slightly warmed and placed on the framework, with some leaves raised to give the whole a more realistic effect. The Madonna is piped on glass, and when dry turned over and the other side finished, as is also the globe with the finishing touch of the vine clinging to it and climbing up to the infant Jesus. The colour of the



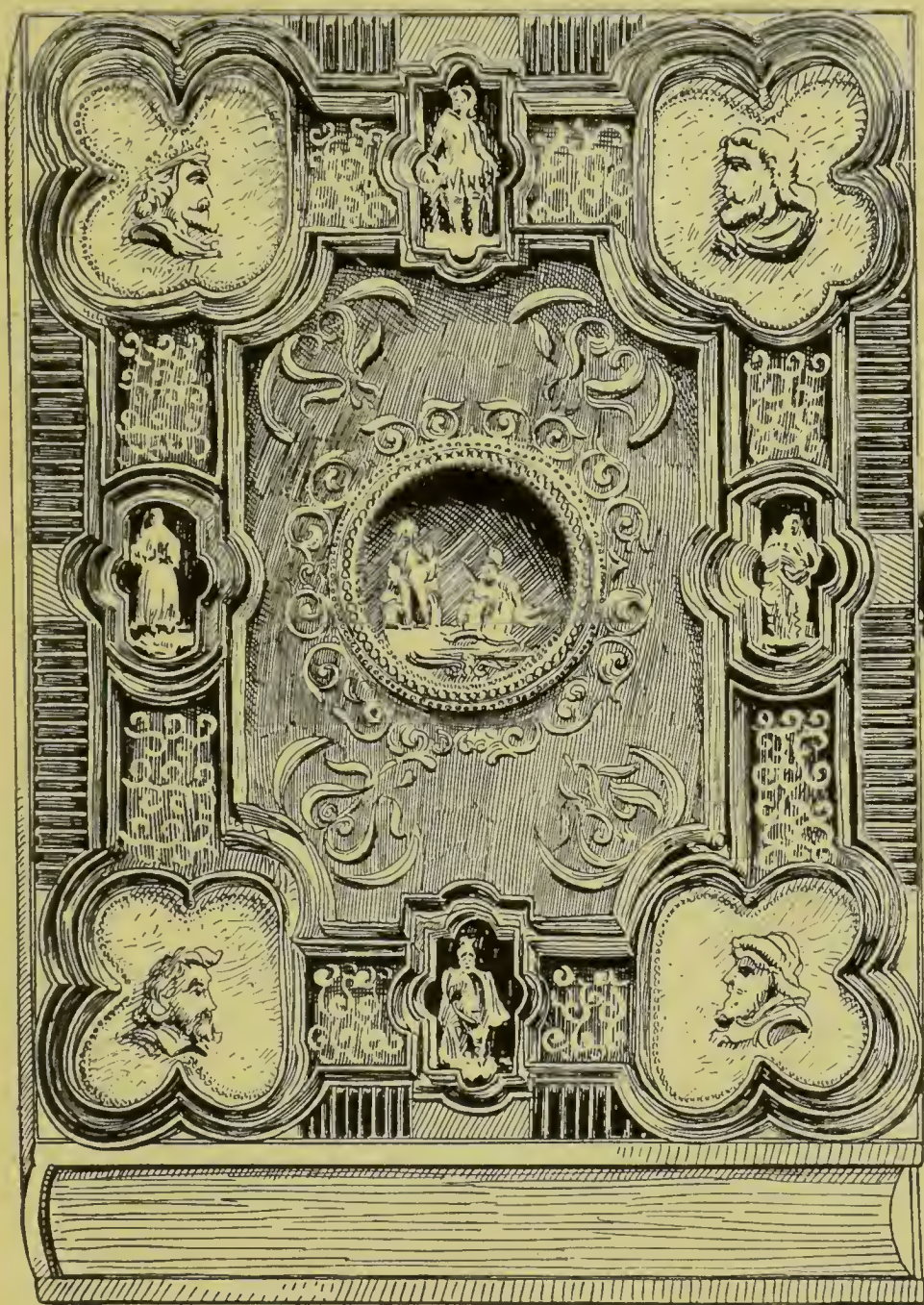
FIG. 30.

whole is executed in pale cream to imitate ivory as nearly as possible.

The next piece of work (Fig. 31) will, I think, give sufficient illustration of what can be done in sugar. It is a portrait album moulded from marzipan or almond paste, the top cover being covered in chocolate, whilst the whole is mapped out into divisions. The centre medallion is unlike those given before, as instead of showing the *convex* side of it, in the present case it shows the *concave*, and is produced by moulding it. When the almond paste is moulded, and before the chocolate (which is pure block chocolate) is applied, it is placed in position, and is then afterwards picked out with a paper cornet filled with golden-coloured sugar, made by mixing yellow with a very little red colour. The four faces, one in each corner of the album, are then piped in and the centre. The clasp of the album is piped on glass separately, and when dry gilded with liquid gold, as is also the edges of leaves, and fixed to the part of the album required.

Fig. 32 (p. 66) represents a statue of "Victory." This, like the former, is done little by little, and should not be attempted without some pains have been taken to master the details first. Say, take a division of the subject, and when this has been mastered, take another division, and so on, and when the details have been mastered, try the whole. It must, however, be a work of love, not one of labour; it must come from the heart, the desire, or the work will not be worth producing—in short, it must have sympathy stamped on and in it to be successful.

The child Christ (see Fig. 33, p. 67), is depicted in the act of descent, being borne to earth by the angels, one child angel on either side of the mother angel, smoothly gliding through the air on the angelic mission of bringing to us poor fallible mortals the knowledge of the possibility of our being able to rise to better and nobler things by catching the inspiration, which always comes to us from a pure, noble, and self-sacrificing life spent in the service of humanity. First of all mark out on glass your subject, and fill in with sugar



С. 178-91

FIG. 31.





FIG. 33.

little by little till you have raised the parts required to give light and shade to your picture. Great care must be taken to give the necessary and graceful curves to the flowing dress and robes of the person being clothed in

sugar. Of course, I need hardly say that this work is a matter of time; it cannot be done off at one sitting, for the sugar will not retain its form to such a delicate niceness as is required to finish off a work of art, and hence it will require more time than ordinary work.



CHAPTER XII.

FLOWER PIPING IN GENERAL.

THE question of flower piping, whilst it has been written about to some extent, has not been dealt with in anything like an exhaustive manner, or in such a way as to give any real and useful information, but, on the contrary, has been in many ways positively misleading. This is worse than giving no information whatsoever, because the most important thing to be observed in the production of flowers in piping, or in any other way of flower producing artificially, is to study the flowers in their natural beauty and habits; the former for their form and colour, the latter for spray—basket or free-hand piping in general.

Apart from the fact of the great charm and pleasure flower cultivation affords one, there are certain particulars in their form and structure which—without a very close observance of the flowers in their natural state—is missed. The absence of such knowledge is very noticeable in the mere imitation, inasmuch that each flower has its own characteristic, without which it ceases to be the flower by which name it is known. Although it has been said before now--“Call a rose by any other name than a rose it is a rose still,” at the same time, call it a “sunflower” it is not a sunflower for all that, and strip the rose of its delicious fragrance and you rob it of its principal attraction, and take away the beautiful and wonderful symmetrical proportions of the sunflower, and it is no longer a flower known by that name. Of course, the question of scent in the matter of artificial flowers does not concern us, but the matter of “form” or shape is of paramount and absolute importance. What we are concerned about here is to attract and please the organ of sight, the

question of "looks"; and to this end it is necessary for the ornamentalist to know as much about the thing to be imitated in its natural state as possible.

Suppose, for instance, one is desirous (as we often have to do) of piping a climbing clematis or canary creeper round a gateau in the shape of a bee-hive or some other shape, well, without the knowledge of these flowers in their natural state, we certainly cannot aspire to reproduce even approximately anything like their beauty, for, after all, imitations are but imitations, and if the imitation is poor to the real flower what must a poor imitation be by the side of a very good imitation to the natural and perfect article. My advice to my readers then is, don't take second-hand models—no, not even mine—but go straight to the floral world and select for yourselves what your taste directs you to choose, and try your best to reproduce them in as perfect a manner as you can.

Now the *method* of reproducing or forming flowers is, of course, another question. This part the floral kingdom will not reveal to any but the most diligent and persevering student, and in these days, when time is so valuable and one's living greatly depends on possessing practical and immediate or *present* knowledge, the question of how to do things must be settled at once, and then the theory will be all the more welcome later on when by constant observation it will come, for whilst we *live* in the future (it has been said "we live in the present."). This is not true. We do not live in the present, nor in the past; but, in the real sense, we live in our aspirations, our desires, our hopes, and these are all in the future. But whilst this is true, the fact still remains that the body in which our real selves are clothed must be sustained, and to do that very important part of our duty we must have, as I have remarked, immediate and present knowledge. This knowledge, then, I will offer my friends, and leave them to improve on as opportunity offers, if they find they are able so to do.

I will make this question as simple as possible, and to do so I will take first a *section* of a flower at the time, and

I will select the most useful flowers, four in number, which practically covers the whole realm of the flower plain, for, after all, the shapes of flowers when pulled to pieces have a striking resemblance in structure and construction to each other. There is, of course, a difference, or else I should have to take one flower, and one only; but still the differences I find are all governed by certain principles, and their production must therefore be governed by certain rules, inasmuch that the underlying principles run through the *whole*, and the four I have selected to convey my information are all common or well known flowers, which any cottager can grow for himself. They are the rose, the narcissus, the dahlia, and the pansy. These four possess the principal characteristics of all flowers in form. For instance, take a division of the narcissus, and how like it is to the geranium and such type of small flowers, sweet peas, single dahlias, and whilst it may not be generally observed, pull a rose to pieces, and see what a striking resemblance its leaf has to the buttercup, the sunflower, the common daisy, and so forth, possessing so much in common.



CHAPTER XIII.

THE ROSE.

WELL, now, let us take first the rose, which, with the narcissus, lends itself to cake decoration so much, and see how simple it is to construct this, one of the most beautiful of flowers. Have ready, as given in my work on "Piping and Ornamentation," some rose studs or nails, a set of flower tubes, and say, to commence with, white sugar

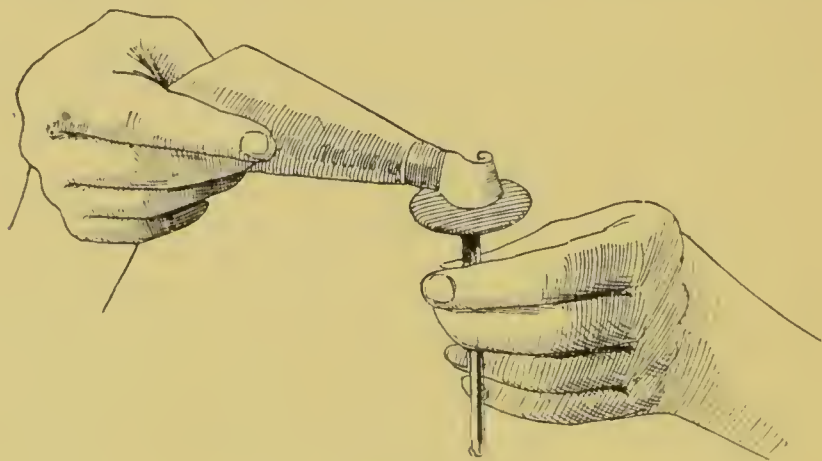


FIG. 34.

only; afterwards, when you have mastered the *form* of flowers you can take up the question of colour; and have your Royal icing *well* knocked up; rather stiffer than for ordinary piping, but, remember, not made stiff with or by adding more sugar only, but real solid "elbow grease," "concentrated labour," or when your flowers are piped they will appear rough instead of smooth, which will spoil their beauty if they possess any. It is well to have a box full of cones—flour or rice cones—into which you can

stick the nails as they are placed out of hand, or a plat of straw made round and tied with string form a very suitable "stand" for placing the nails when the flower is piped on them; for the manipulation of the colours one or two china plaques or palettes are useful, as they may be very readily cleaned.

My first illustration (Fig. 34) is the "centre" of a rose, which part of the rose I attach so much importance to, as to say that if it is not put on the nail correctly it is impossible to get anything like a fair result. Hold the nail in the left hand, and in the right the large flower tube of our 3s. 6d. set—in an horizontal position, and as you press the bag or cornet of paper you will find the sugar curl round as seen in the illustration; turn the nail round at the same time you press the tube, and as you coil the ribbon of sugar be careful to keep the centre sufficiently *open*, and not allow it to look too solid.

Fig. 35 shows how the centre is raised up, as in the case of large roses a high centre is indispensable,

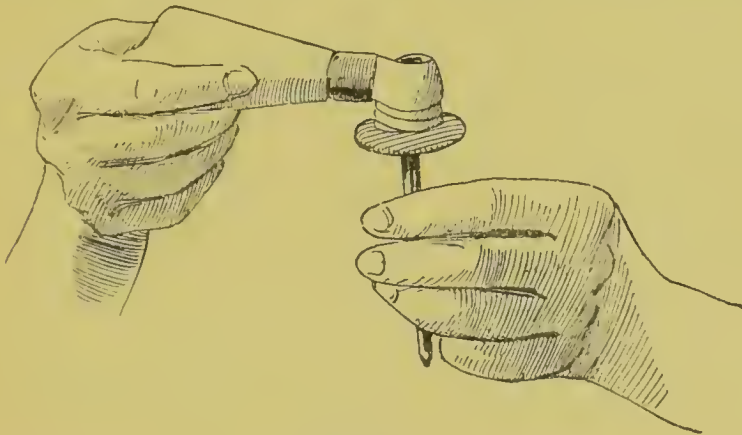


FIG. 35.

or the big leaves cannot be placed to advantage. I would point out here the advisability of having, say, a dozen nails, so that twelve centres may be piped on before the extra leaves are put on, otherwise, the sugar being in a pasty condition, the mass would give too much and lose its form, so that it is necessary to allow the centre of the

flowers, or rather roses, to dry before the outside is finished.

The next illustration (Fig. 36) shows a very different

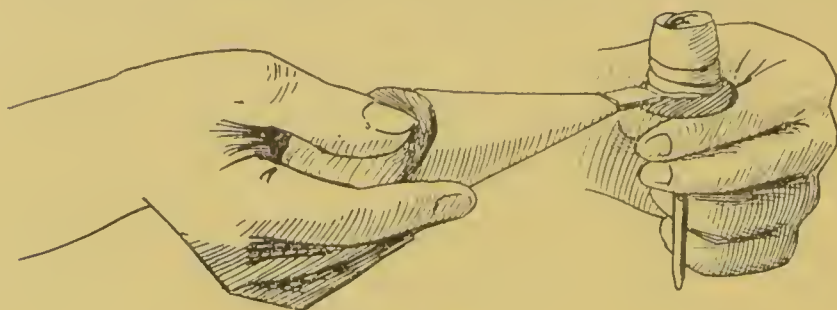


FIG. 36.

position of the tube, which, to enable the operator to get a neat beginning and finish to his flower, is important. The convex side of the tube is laid flat down on the nail, whilst the end is placed quite under the outside of the centre, so that no join is shown; then, by pressing out sufficient sugar by an upward motion of the hand, take the sugar over in a circular direction to the opposite side

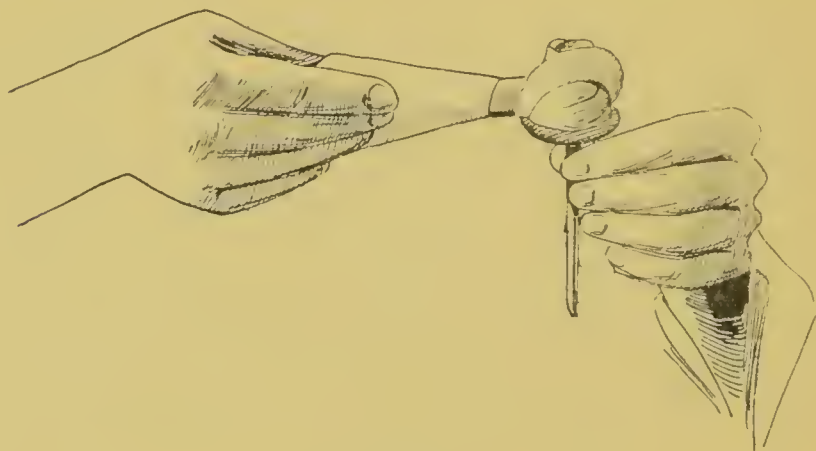


FIG. 37.

of the centre (Fig. 37), and finish the leaf as close to the foundation as possible.

The second leaf is commenced in precisely the same

manner as the first, and the finish is the same; but a slight difference is made in raising it over the top, so that it is slightly curved, and at the same time in curving it to make it *curl outward*, but not so much that the curl will prevent one from placing the next leaf in position; neither should this leaf be too low, but raised in the same way, that is, by curving it upward and keeping it lying as close to the first leaf as possible.

The next illustration (Fig. 38) represents the curling the leaf so as to represent the rose when it is half blown;



FIG. 38.

and this is accomplished by a twist of the tube, *i.e.*, by giving the tube a sharp turn from the right to the left of the flower, at the same time moving the hand holding the tube in a circular upward and in a curving to the left-hand direction. I don't know if you can see through this last sentence, but it seems a little complicated to your humble servant; at the same time it conveys to my mind the precise motion of the hand in this particular leaf-forming operation. Now whilst the leaf is curled in this way, it is very easy to curl it too much, which if

done, loses the effect you desire to give the flower, inasmuch that you lose sight of the edge of the curl ; so that I would advise only a *half curl* for the greatest possible effect in the least amount of work, which, after all, is a great consideration in these days of keen competition, is it not?

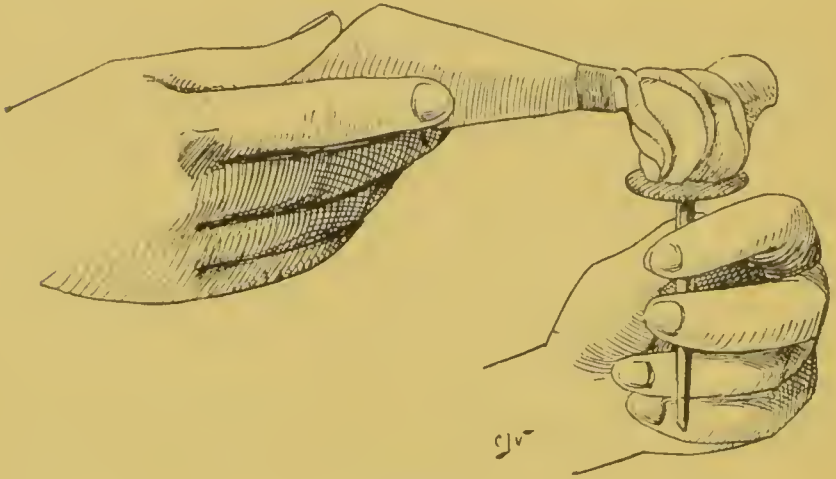


FIG. 39.

Fig. 39 shows the finishing of the leaf in the curling, which by a downward tendency gives the finish to it and joins the last part to the one underneath, so as to show as little of the join as possible, and at the same time leave the ground clear for the finishing leaf, which in this, as in other flowers, is very necessary to have it done neatly.

The next illustration (Fig. 40) shows the finish of the rose and how it is placed, but care must be taken to so neatly *glide* the tube round the rose in this finishing touch as to leave no trace of the place last touched by the tube. So many people in the trade can pipe a flower fairly well, but if you examine their work the *unfinished* finish of the rose is so discernible that it spoils whatever there may be of any beauty in the other parts of the flower ; so be careful of the finish and do not leave it in an *unfinished* state.

In Fig. 41 I give an illustration of a finished rose with a leaf piped separately and placed on at the side. The rose in this case is a "Maiden Blush" colour, and on the question of colour I must refer you to what I have said on this question in my book on "Piping and Ornamentation"; but would here add that when you are selecting roses for imitation, select those of such a delicate colour that will require little or no colour, and, in the case of

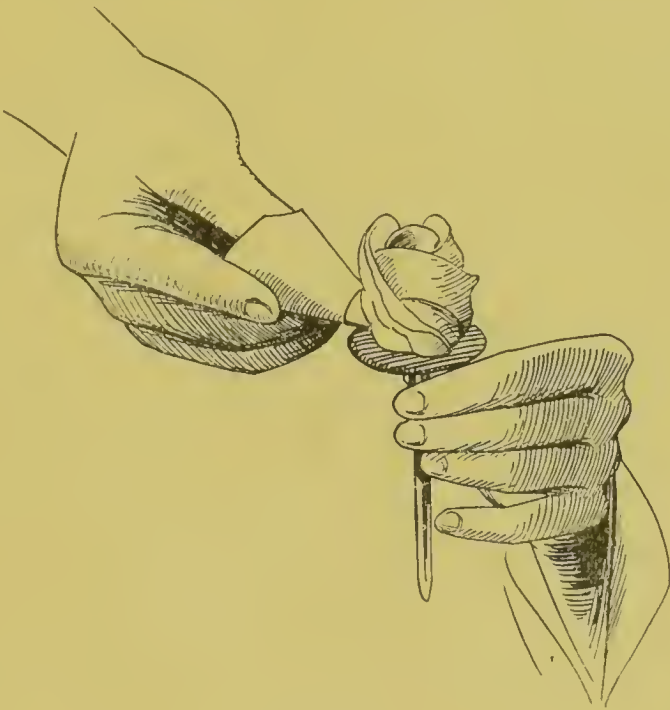


FIG. 40.

any deep coloured rose being selected never use above one in say six, and if the colour is very bright say scarlet one should either take all this, or use in conjunction with salmon or pink and the green leaves will give the desired tone to the whole, but as a rule the light shades of colour will be found the more suitable. In the case of a rose where the colour is deeper in the centre than it is on the outside, or where the colour is deeper

on the bottom of the leaves than on the top, the sugar should be placed in the cornet accordingly. That is, the darker tint on the heel side of the tube, and the lighter

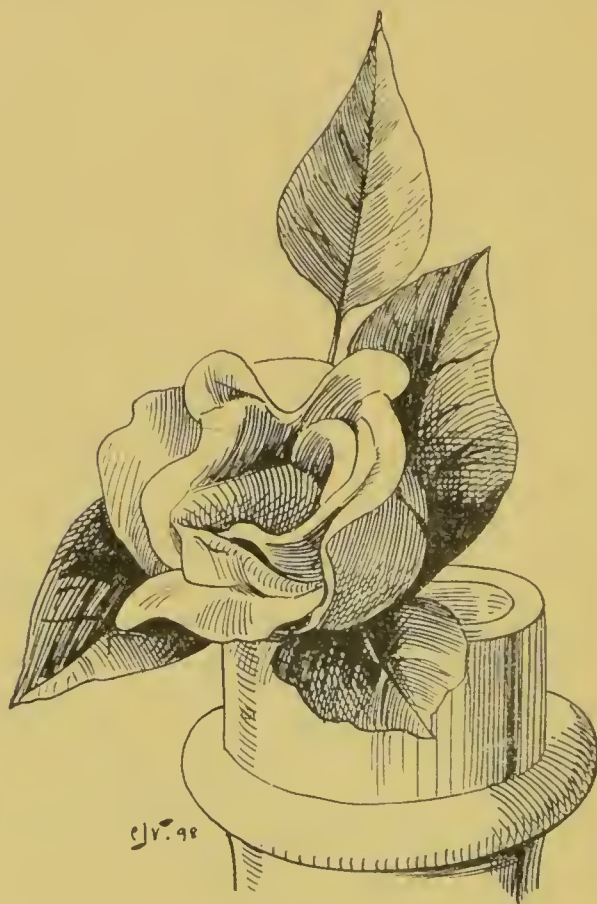


FIG. 41.

tint to fringe the leaf; but, whilst this is the method, one must study the colour of the flower for himself and try to imitate as nearly as possible.

CHAPTER XIV.

THE NARCISSUS AND DAHLIA.

THE narcissus is one of the most handy and appropriate flowers one can select for imitation and for use in cake decoration, on account of its colour and delicate white ground with yellow eye fringed with bright red. The division or leaf of the flower, as shown in Fig. 42, is sufficient to show the construction of the

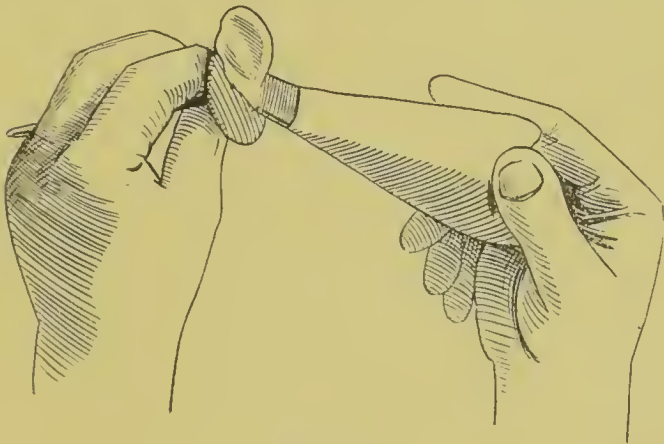


FIG. 42.

whole, as the making of six such, when placed in their proper position, constitutes the flower. The motion of the hand in this flower is outward and inward with the small or narcissus tube laid on the flat of the nail with the convex side downward; then with an outward movement of the hand pressing the cornet of sugar, and then returning to the centre again in a somewhat circular direction, the leaf is piped. If one is desirous of making each leaf flat, then extra pressure of the tube

is necessary ; but should one require it to curl upward, less pressure is used, or a *quicker* motion of the hand with the same pressure will accomplish what you desire. Repeat this six times, placing each successive leaf side by side of the last one, and when the sixth is put on, take yellow sugar and fill a No. 1 plain cornet and tube and pipe in the centre ring, and to finish off use a little very bright red forced through a plain paper cornet as thinly, or in as thin a streak as possible, which will give you the result shown in Fig. 43.

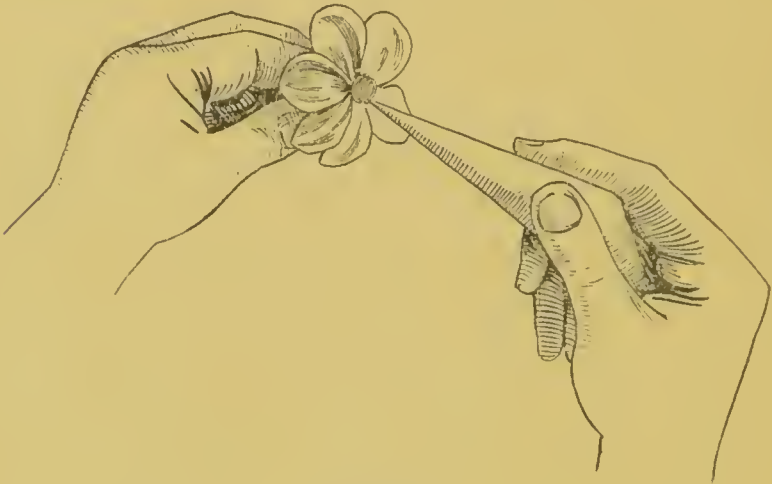


FIG. 43.

THE DAHLIA.

This handsome flower is not only beautiful in the various colours which lend themselves to cake decoration, but the various sizes and shapes make such a splendid contrast to what the other flowers give you. The single dahlias, for instance, with their very brilliant hues—so dazzling in the autumn sun—so attractive in the graceful manner in which they tower above the foliage and stand out challenging rivalry—and yet in their childish simplicity looking so charmingly innocent and attractive. To be able to produce the single dahlia, one need only to follow the instructions given above for narcissus, the difference, of course, being in size and finish. The colours

will be found difficult of course, in their sparkling brightness, to get which to perfection one needs to procure some copies of the original for imitation. But whilst the single dahlia is made as in the foregoing instructions the double is not, inasmuch as the separate leaves are curled half way from centre to outside edge, as in the illustration (Fig. 44), and the whole flower is produced by simple

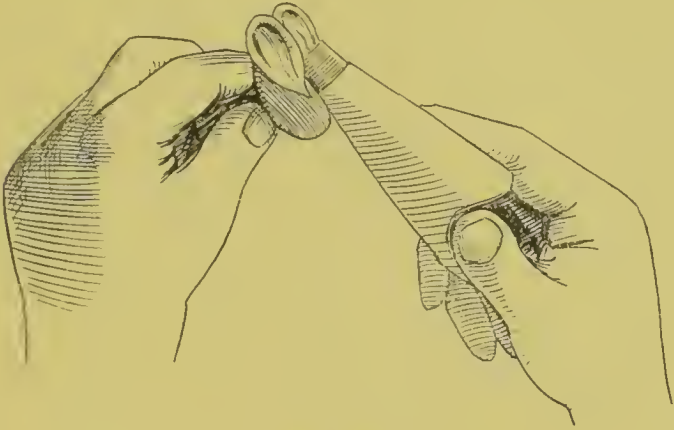


FIG. 44.

repetition, by placing one leaf of the same pattern or shape side by side the other till a complete circle is produced. This again is repeated, row upon row in diminishing sizes, till the top row is reached, when a very much smaller tube is used, or even paper, so that the centre is produced in very small and fine divisions. It will be as well to point out that the double dahlia in colour is not by a long way so bright as the single, and that the very sober mellow colours of the former are much more difficult in some cases than the bright ones of the latter. Fig. 45 represents one of the smaller, what is known as the "Pom Pons," which will be found to be the best to use for our purpose.

The shaded colours in both the double and the cactus dahlia is produced by a judicious arrangement of the colours in the piping bag. As explained before, by putting in several colours *one at a time* in different posi-

tions in the bag, the most beautiful colour in shading is produced by *smearing the outside of the sugar with two or more colours*, and not mixing through. In this manner, a

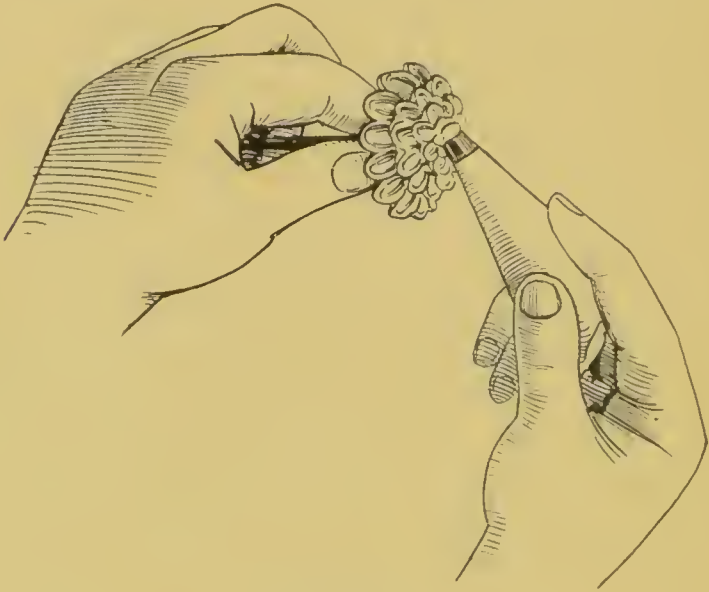
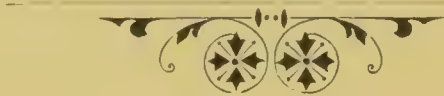


FIG. 45.

most beautiful *golden* tint with red and yellow may be obtained, which, if done properly, is very effective and charming.



CHAPTER XIV.

THE PANSY, &c.

WHILST the pansy is so simple in its construction, it will be found, to the beginner, to be rather difficult, on account of the peculiar way the front leaf is placed, which will be found in directly the opposite position to those



FIG. 46.

of the back part; and again, the two in the case of a single pansy and the four leaves in the double are in an opposite position, so it will be well for my young friends and old comrades to just go to that little patch of pansies in the garden and pluck one and examine it

before attempting to pipe them. The first leaf is placed on, as seen in Fig. 46, with a pansy tube containing shaded sugar, according to the particular colour of the special pansy one is desirous of imitating. The second leaf is placed on the nail as shown in Fig. 47; and

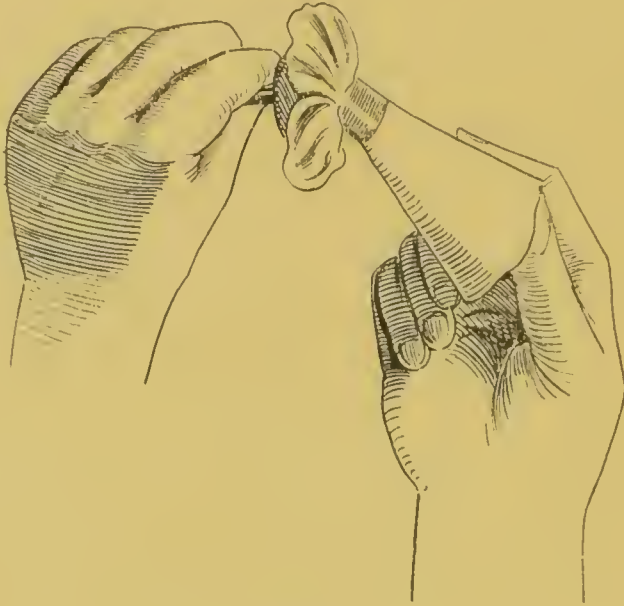


FIG. 47.

then the smaller front leaves are placed on, but should curl slightly more than the first. Now the finishing leaf, as will be seen in Fig. 48, is put on in quite the opposite direction, and to get it placed in the centre and correctly will be found difficult. To finish the pansy, I may here add, for the sake of those who wish to bring this flower as near to perfection as possible, the "spots" which form such a charming addition to some of the pansies, are put on, when the foundations are dry, by dipping a brush in some liquid colour and splashing the surface of, say, two or three dozen flowers placed all together in a box of sand standing upright, and as close to one another as possible, whilst the eye of each may be put in with the brush or the tube.

In concluding this chapter on flowers, let me add, whilst the foregoing flowers and *all* those which are piped on the nails are very useful in so many ways, I must protest in the name of Art against the practice of confectioners who, from either lack of proper knowledge or sheer indifference, make a practice of applying flowers to cakes in the most indiscriminating fashion; and this is the more unpardonable seeing that there are so many capital ideas ever around us, for we can hardly look into a stationer's shop window without seeing something to suggest a not only pleasing but novel design. Some such I have given in this work with the hope and object that they will suggest more.

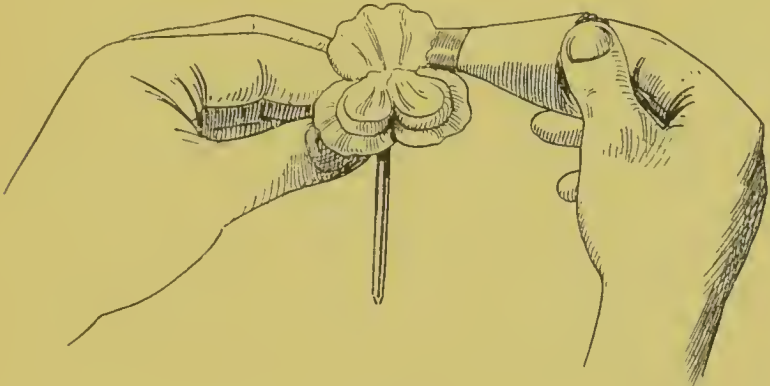


FIG. 48.

As I have before stated, one will find that these flowers, sprays, sprigs, and small clusters of flowers and foliage, piped straight on to the cake, with the addition of some piped on the nails, so as to enable the operator to raise in a more prominent position a few above those piped "straight on," will make the work much more commercial, and at the same time gives much more effect for much less labour.

My last illustration,

A BASKET OF FLOWERS—ROSES,

I give not because it is a cake, but because a cake may be made in the manner in which this basket was made.

The basket is made by baking some pound-cake mixture in a basket-shaped mould, and when done iced over with pale green sugar and piped. Of course, in the present case, the basket whilst piped is only "a dummy," the handle is pulled sugar, and the flowers are almond paste. I am sorry we cannot give this in colours on



FIG. 49.

account of the increased price the publisher would have to charge, but still, no doubt, my readers will look at some natural roses in their beautiful gardens, which I am sure some of them possess, and kindly imagine for themselves what I would at any rate have the production look like. In the present case I have gilded the piping

and that part of the subject which represents the basket, whilst the delicate shades mingled with the deep colour of green in the foliage gives such a beautiful contrast to the deep red and blushing tints of the roses and rosebuds; for please remember to put in the “buds” in all your designs, because, after all, the buds give finish to the full blown or half blown and more matured flowers, as well as innocence and tenderness to the whole conception.



CHAPTER XVI.

THREAD WORK.

THE following designs are given for thread work, owing to so many of my friends in several parts of the kingdom having written me on the subject. I would here suggest to them and others who wish to excel in this branch of piping, to use, say, for large cakes, three sized plain tubes, and consult my remarks on the question in my book, "Piping and Ornamentation," published at 7s. 6d.,

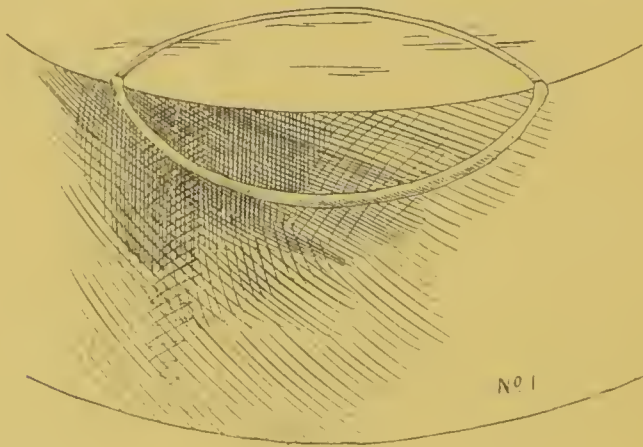


FIG. 50.

obtainable at either the office of the BAKER AND CONFECTIONER, 61, Chancery Lane, W.C., or direct from my school, at 59, Salusbury Road, West Kilburn, Queen's Park. If the cake is exceptionally large, use five plain tubes, commencing with No. 5, and finishing with No. 1, or if finer work is desired, with a paper cornet only, when the threads may be piped as finely as hair.

To commence any design in thread or string work,

first map out the divisions in equal parts (see "Piping and Ornamentation," p. 10). Say you decide on six divisions, you will mark (for the present design) six like Fig. 50.

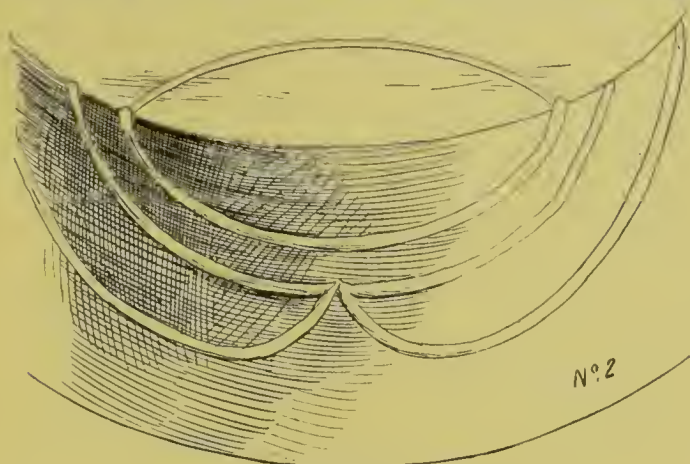


FIG. 51.

This will best be accomplished by using a plain paper cornet filled with rather light prepared icing, so that the outline is not too observable, but faint. Next, with the

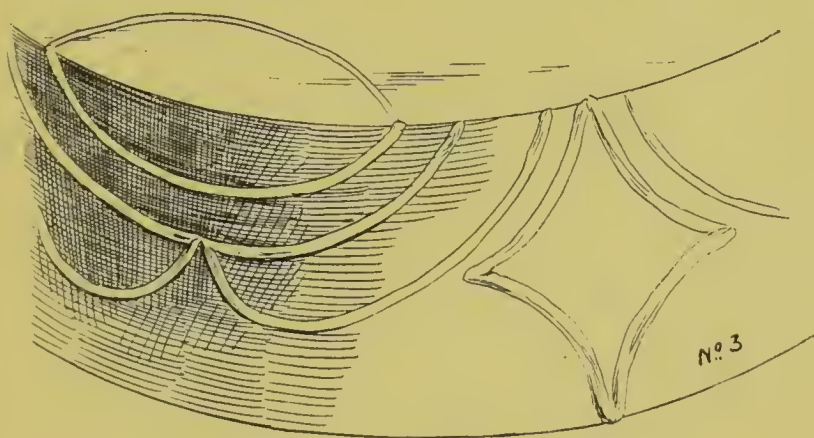


FIG. 52.

same cornet, map out three sets of curves, resembling cornucopias, as in Fig. 51; and then between the "cornie" like curves place a loop diamond, as shown in Fig. 52.

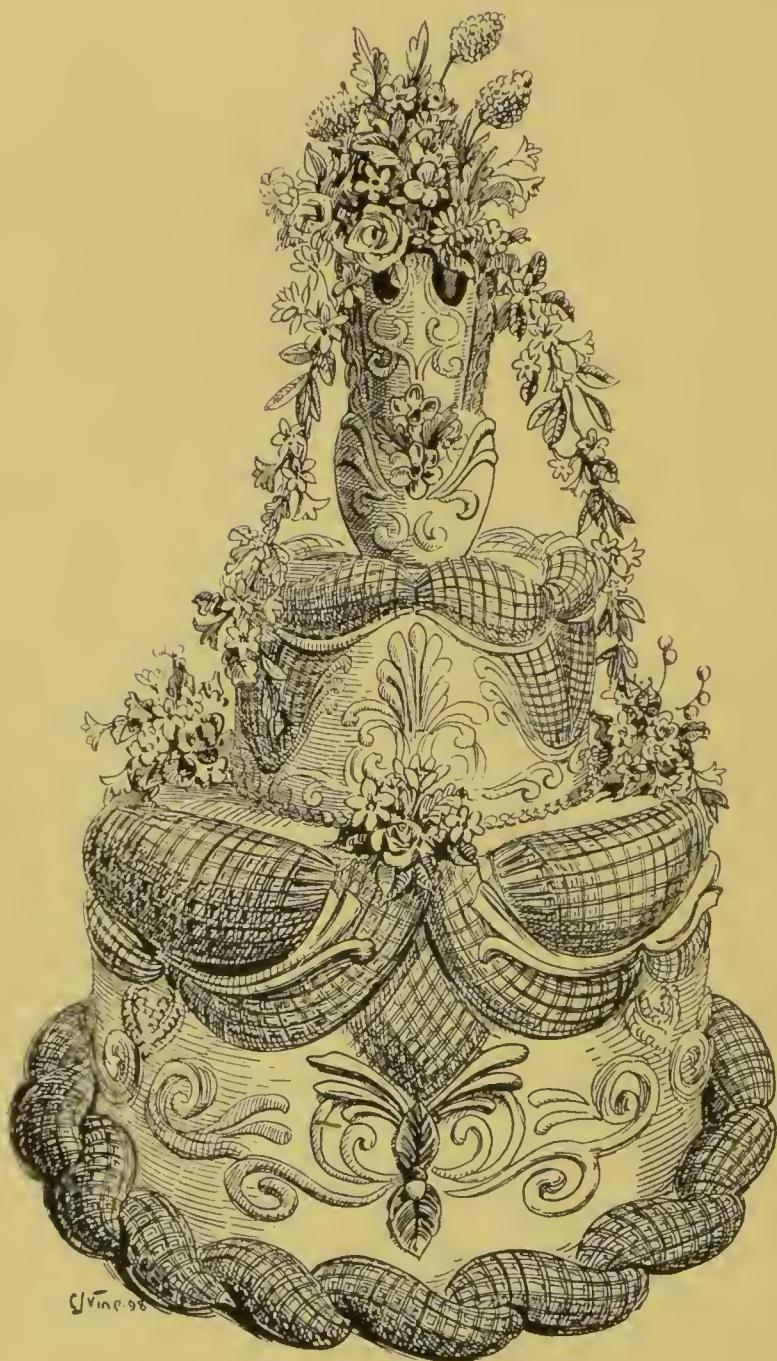


FIG. 53.

This will give you a complete outline for the border of this cake design (Fig. 53), which, as will be seen, takes



FIG. 54.

in the "side" of the cake also ; or, say, this one (Fig. 54), which is worked out in the same manner. Now with

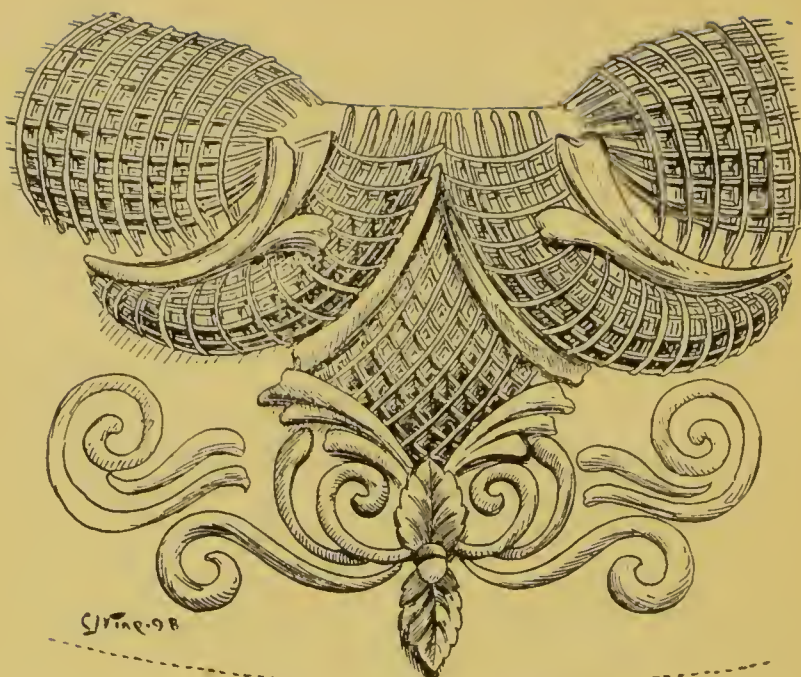


FIG. 55.

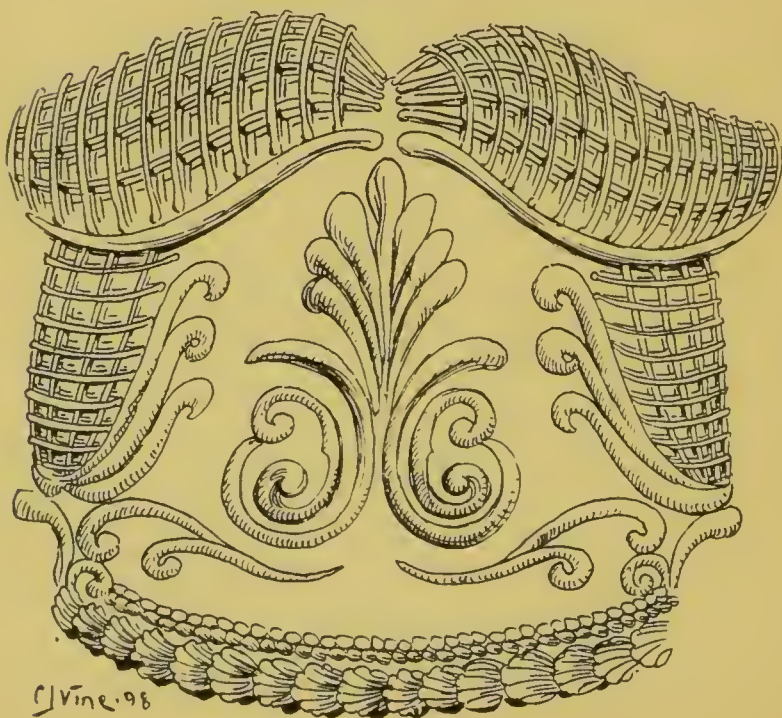


FIG. 56.

your largest sized tube (No. 5) lay in your foundation lines, as shown in Figs. 50, 51, and 52. Next raise your lines (according to instructions given below, on how to "bulge" this kind of work) as in Fig. 55, or take this section (Fig. 56), which is a section of Fig. 53. The

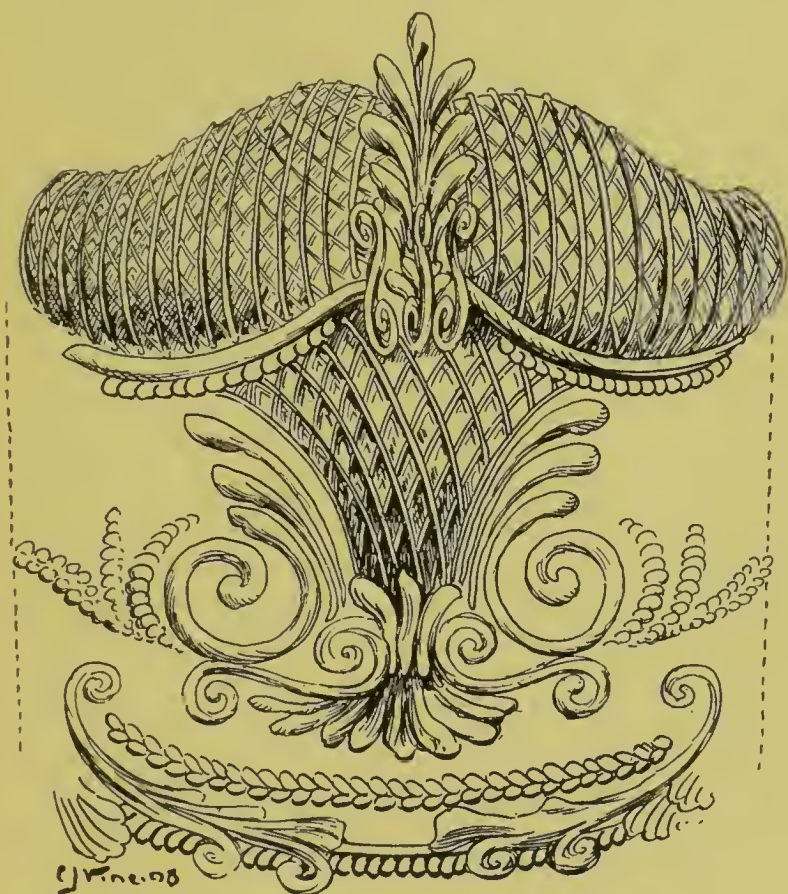


FIG. 57.

next section (Fig. 57) shows how to raise the sugar between the divisions and how to connect your work, which method dispenses with the use of artificial flowers, although some are introduced to relieve the monotony of all white sugar. Fig. 58 gives a section of cake design

(Fig. 54) second tier border, and, if carefully studied, will help my friends to accomplish much in this particular line of piping.

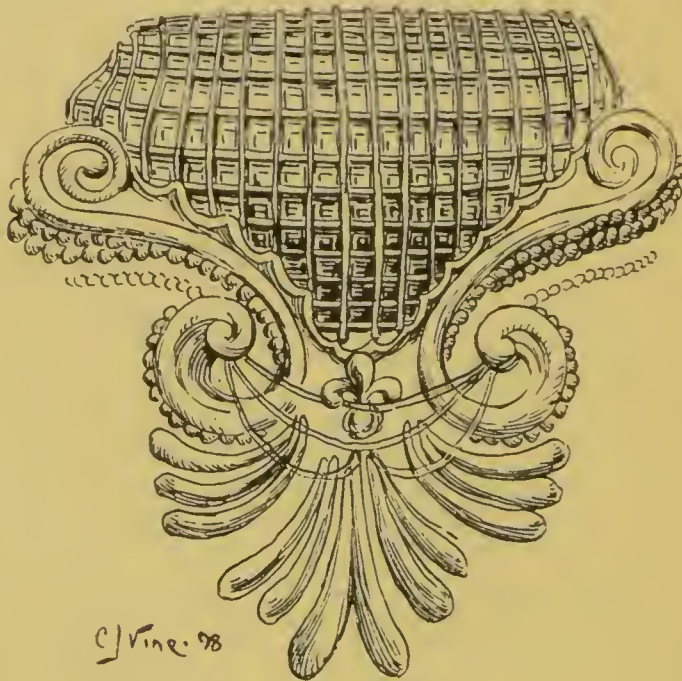


FIG. 58.

One word on how to “bulge” this thread-work. I need hardly point out that if one places threads of equal length, one on top of another, a flat top or surface will be the result. Well, this, then, is just the very opposite to what one desires in thread-work; in most cases, at the same time, a star neatly piped on the top of a cake not bulged looks extremely pretty, especially if it be piped with any degree of neatness. As a rule it should be bulged like the convex side of half an egg; so that the bulge relieves the monotony of *flatness*. So that the obvious thing required to be done, then, is to commence with either threads half the length of the outline, and half the width; or, if one likes, to map out the lengths and widths for the first layer, afterwards taking half the length for the second layer, and

increasing the length and width in each succeeding layer of threads until the top layer, or finest thread, is reached, which should come just over the original outline on the cake, when a bulged top will be the result. But I advise you to adopt the former method of raising this kind of work—that is, commence with short threads,



FIG. 59.

and increase the lengths as you proceed—and then the work will be found very easy of accomplishment. For the scroll and raised work it must be sketched out first with a paper cornet filled with sugar, and afterwards raised with a fine star tube, and finished off with a No. 1 or No. 2 plain tube, as in the illustration (Fig. 53). The bottom

border of the design is in thread-work, which gives rather a bold appearance to finish the whole.

Fig. 59 (see preceding page) is a sketch of the top of the cake we did for F. T. Jackson, Esq., of Arctic Region fame, and represents the Snow Mountain, "Cape Flora," at the foot of which he was snowed up for three years, where, as is shown at base of model, his huts, &c., were erected, whilst in the foreground stood, in the frozen-up water, his ship. The top is in chocolate, whilst the ship, etc., is in cake, touched here and there with Royal icing, and dusted with icing sugar and sparkle to give a brighter effect.

This is one idea out of very many which could be carried out with sugar, and with it I must conclude this, my second book on piping. In again taking leave of my readers, I beg to thank them for the many kind and appreciative letters I have received from them. My only regret in concluding this book is that with its last chapter comes a sort of void, for, whilst writing it, after reading the letters above referred to, a feeling of personal friendship has sprung up between us, and I have felt as if I was talking to someone "in the flesh," as we say sometimes in Church.



